REPORT RESUMES

ED 013 807 24 TE 000 049
A CURRICULUM FOR ENGLISH, GRADE 2, UNITS 13-22.
NEBRASKA UNIV., LINCOLN, CURRICULUM DEV. CTR.
PUB DATE 66
CONTRACT OEC-2-10-119
EDRS PRICE MF-$0.50 HC NOT AVAILABLE FROM EDRS. 113P.

DESCRIPTORS- *CURRICULUM GUIDES, *ENGLISH CURRICULUM, *ENGLISH INSTRUCTION, *GRADE 2, *LITERATURE, BIOGRAPHIES, CHILDRENS BOOKS, COMPOSITION SKILLS (LITERARY), FABLES, FICTION, FOLKLORE BOOKS, INSTRUCTIONAL MATERIALS, LANGUAGE, LITERARY ANALYSIS, MYTHOLOGY, ORAL READING, POETRY, NEBRASKA CURRICULUM DEVELOPMENT CENTER

IN THE NEBRASKA ENGLISH CURRICULUM FOR GRADE TWO, DEVELOPMENT OF A SENSE OF LANGUAGE USAGE AND OF NARRATIVE FORM AND PLOT IS STRESSED. SUCH CLASSIC FOLK TALES AS "LITTLE RED RIDING HOOD" AND "THE THREE BEARS" POINT OUT THE REPETITION OF PLOT STRUCTURE AND LANGUAGE FOUND IN STORIES. FUN WITH LANGUAGE FORMS IS ENCOURAGED THROUGH THE READING OF "JUST SO STORIES," AND AN UNDERSTANDING OF THE MYTH IS FURTHERED IN "THE GOLDEN TOUCH." THREE AESOP FABLES ARE PRESENTED FOR SIMPLE ANALYSIS OF COMMON DEVICES AND PATTERNS USED IN FABLES. MOREOVER, SEVERAL DR. SEUSS STORIES AND TWO ADVENTURE TALES--"BLAZE AND THE FOREST FIRE" AND "THE BEARS ON HEMLOCK MOUNTAIN"--HELP STUDENTS PERCEIVE BOTH REAL AND FANCIFUL VIEWS OF REALITY. "CROW BOY" AND "CAROLINE AND HER KETTLE NAMED MAUD" ILLUSTRATE HOW CHILDREN TODAY SHARE UNIVERSAL EXPERIENCES AND PROBLEMS WITH CHILDREN OF DIFFERENT CULTURES AND DIFFERENT TIMES. AS CHILDREN BECOME FAMILIAR WITH LITERARY METHODS AND BEGIN TO RECOGNIZE RHYTHMIC AND PHONOLOGICAL PATTERNS IN COMPOSITIONS, THEY ARE ABLE TO CREATE STORIES OF THEIR OWN, USING AS MODELS THE LITERATURE READ IN CLASS. THIS MANUAL IS AVAILABLE FROM THE UNIVERSITY OF NEBRASKA PRESS, 215 NEBRASKA HALL, LINCOLN, NEBRASKA 68508. (SEE ALSO TE 000 048, TE 000 054, AND TE 000 055.) (JB)

ED013807

7

A CURRICULUM FOR ENGLISH

Grade 2

Units 13-22

TE000 049

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

A CURRICULUM FOR ENGLISH

Grade 2

Units 13-22

UNIVERSITY OF NEBRASKA PRESS · LINCOLN

TE 000 049

"PERMISSION TO REPRODUCE THIS
COPYRIGHTED MATERIAL HAS BEEN GRANTED
BY B. Nicoll, Director of
Univ. of Nebr. Press
TO ERIC AND ORGANIZATIONS OPERATING
UNDER AGREEMENTS WITH THE U.S. OFFICE OF
EDUCATION. FURTHER REPRODUCTION OUTSIDE
THE ERIC SYSTEM REQUIRES PERMISSION OF
THE COPYRIGHT OWNER."

Copyright © 1966 by the University of Nebraska Press
All Rights Reserved

The materials in this curriculum were created
by funds supplied by
The University of Nebraska
The Woods Charitable Fund
The Hill Family Foundation
The United States Office of Education
(Contract No. OE-2-10-119)

Manufactured in the United States of America

PREFACE

The version of A Curriculum for English published here is an extension of the suggestions made in the Woods Curriculum Workshop of 1961; it is the result of a peculiarly close collaboration between Nebraska classroom teachers and scholars from Nebraska and the country at large--a collaboration particularly intense between 1961 and1964. The curriculum covers the years of kindergarten through high school in detail and makes suggestions for the first year of college. It is not a panacea for present problems in the teaching of English; it is more like a half formed slave struggling to free itself from the stone. In some cases, the materials represent the state of the art in 1961; in some cases, that of 1967; many of the materials are as incomplete, as imperfect or simplistic as the group which created them. They are offered to remind their audience that scholars can concern themselves with schools and that teachers can fulfill the demands of scholarship; they are also offered for whatever use they may have in the classroom. Since hundreds of people collaborated in the creation of these materials, no names are attached to them. They should remain anonymous and peregrine.

The Nebraska Curriculum
Development Center

CONTENTS

Introduction vii

Unit 13: Folk Tale. 1
Little Red Riding-Hood
The Story of the Three Little Pigs
The Story of The Three Bears

Unit 14: Fanciful Tale. 11
And To Think that I Saw It on Mulberry Street

Unit 15: Animal Story. 19
Blaze and the Forest Fire

Unit 16: Animal Story 27
How the Whale Got His Throat
The Beginning of the Armadillos
The Cat That Walked by Himself

Unit 17: Adventure Story. 37
The 500 Hats of Bartholomew Cubbins

Unit 18: Adventure Story. 47
The Bears on Hemlock Mountain

Unit 19: Myth. 55
The Golden Touch

Unit 20: Fable. 63
The Hare and the Tortoise
The Ant and the Grasshopper

Unit 21: Other Lands and People. 75
Crow Boy

Unit 22: Historical Fiction 83
Caroline and Her Kettle Named Maud

INTRODUCTION TO THE ELEMENTARY SCHOOL PROGRAM

The Nebraska elementary program is divided into units; the units center in the study of literature, often literature read aloud, and include work in language and composition integral to such study. It may be in order to describe the premises of the program.

I. Premises of the Program

For at least twenty centuries, the best literature produced in the western world was presented orally to audiences of many ages and social levels. And if it is true that great audiences produce great artists, then the audiences of such literature must have penetrated its meaning and been sensitive to its literary merit; there must have been some route of interchange of inspiration continually open between writers and audiences. From this it does not follow that children who as yet do not read should be insensible to the attractions of fine literature when it is appropriate to their level of intellect, imagination and rhythmic sense. Before a child is able to read, before he is able to cope with the only partially systematic English graphemic system, he has the need to come in contact with literature: if he cannot read, he can surely be read to--and this is a basic notion of the early units in this curriculum.

We should surprise few teachers in saying that children can tell stories, oral tales, cycles of tales; they can create their own literary culture so to speak, and they perhaps can do this best at the prompting and inspiration of excellent literary works. Storytelling, modeled and unmodeled, is thus a foundation activity suggested in this curriculum. The child's basically oral approach to literature will change as he masters reading skills, but he must know and feel that these reading skills are worth learning.

The elementary school program for language, literature and composition should not be confused with a reading program. It is neither such a program nor a substitute for such a program. The development of methods for the teaching of reading is the proper concern of the reading expert and not of this study. Further linguistic research may lead to improvements in methods for the teaching of reading; and, when sufficient research data indicates that these improvements have been made, they should be synthesized in this curriculum. Our concern is with showing such literature as will make reading worth the effort, composition an exercise in the imitation of excellence, and language study more than a bore.

The language, literature and composition program for the elementary school is designed to teach students (1) to comprehend the more frequent oral and written conventions of literature composed for young children--formal or generic conventions or simple rhetorical conventions; (2) to control these linguistic and literary conventions in their own writing; and (3) to comprehend consciously the more frequent grammatical conventions which they can handle in their speaking and writing.

One who plans an elementary curriculum must first identify the basic generalizations of the discipline, second, represent these generalizations so that they can be taught to children, and third, build a spiral curriculum which covers those basic concepts in ever greater depth, thus developing a progressively more sophisticated understanding of them. Once introduced in a relatively simple fashion, a concept will be treated somewhat more intensively each time it appears. All in all, the units of the curriculum intend to expose the student repeatedly to facts and ideas that he may use in order to proceed inductively to general conclusions about the conventions of good literature.

The child's sense of logic develops from an intuitive, anthropomorphic apprehension to the more analytical apprehension of the junior high school student. The curriculum's sequence of literary works and of suggested analogous compositions endeavors to display the same progress from the "mythic" and anthropomorphic to the realistic and the analytic, although this does not imply that the program at its upper levels ignores "fabulous" literature and comparable compositional forms. (The basic attitudes toward the psychology of children's literature, its relation to cognition, and the place of its emergence in psychology upon which this curriculum is based are set forth in the following books: Philippe Aries, *L'Enfant et la vie familiale sous l'ancien regime*; Jan Van Den Berg, "Adults and Children," in *The Changing Nature of Man*: Northrup Frye, *Design for Learning* [a modification of the generic theory used in this program].)

II. The Units

The materials for the curriculum program in the elementary school consist of seventy specific units for the various grade levels plus two packets of ancillary materials: *Poetry for the Elementary Grades* and *Language Explorations for the Elementary Grades*. The units suggested for the elementary level endeavor to arrange literary works in an articulated sequence designed to develop the concepts essential to the literature program in the spiral fashion mentioned above. Sixty-nine of the units are divided into nine groups or "pseudogenres":[1]

folk tales
fanciful stories
animal stories
adventure stories
myth
fable
other lands and people
historical fiction
biography

Some of the selections in the curriculum could obviously be placed in more than one group, but such a classification serves the purposes of the curriculum in that it allows for stress on certain elements of stories, which in turn allows the sequential development of the principles of the program. The stories have not for the most part been selected because they "fit" into one of the nine categories; rather, the committees have first selected literary works of substantial merit and then fitted categories to serve the purposes of the program most conveniently.

During a 1963 summer workshop supported by the Woods Foundation, the entire elementary program was revised and new units were developed, following a consistent format adopted during the process of revision. Some explanation of each section of the revised units may be helpful.

(1) Core Text

From the versions of stories or the editions of books recommended as core selections for each unit, the committees of teachers who worked on the Nebraska project have selected those versions or editions which they feel have the most usefulness to the program or the highest degree of literary integrity. It is not absolutely essential that the teacher always use the version or edition recommended, but she should make sure that any version used will be entirely suitable to the objectives of the unit. Core selections which are short and difficult to obtain are occasionally reprinted in the packets.

(2) Alternate Selections

Most packets list suitable substitutes for the core selections, should the teacher not be able to obtain or for any reason not wish to use the core selection. These alternates may be treated in much the same fashion as that suggested for the core selection: they will afford the teacher variety in materials as she teaches the program over a period of years. The alternate selections may also remind the teacher that she is strongly urged to develop her own units when she discovers other materials suitable to the program.

---

[1] The other unit of the seventy is recommended for the sixth grade level and discusses the poetry of Robert Frost.

(3) General Introduction

This section of each unit outlines the major objectives of the unit, discusses the "genre" of the works presented, and outlines the relationship between the unit in question and other units in the curriculum.

The articulation of the units in the program is extremely important: it gives the teacher of one grade some idea of what her students have done previously and what they will be expected to do later. It may save her from resorting to drills that will "teach her students to handle the language properly," in a vain attempt to cover every area of English in one grade.

The units which are suggested in the literature and composition program are not necessarily to be used at a particular grade level. They are sliding units: that is, the grade levels are suggested only. In dealing with the better students, the teacher may wish to cover both the first and second grade packets by the end of the child's first year in school. Again, in dealing with the slower students, the teacher may not cover more than the first half of the first grade units. The interests and abilities of the class will dictate the most suitable rate of presentation as well as the order of the units within a grade level packet. Sometimes it is mentioned that one unit should be taught before or after some other unit in the same grade level, but for the most part the order during any one year is left entirely to the teacher.

It is important, however, that the program follow the general sequence established within each classification. Within each "vertical" series of units (all the units on "folk tales," on "fanciful stories," on myth, fable, etc.) there is a definite progression from the first grade through the sixth grade units in the complexity of concepts presented. The charts on pages following show how these vertical sequences work, and how the progression from grade to grade is accomplished.

For instance, the "fable" units in the first two grades introduce the child to the common devices and patterns of the simplest fables. The literary purposes of those devices and patterns are exhibited by stories in the third grade unit. The fourth grade "fable" unit and the fifth grade unit on the fables of ancient India offer a more intensive, more analytical study of the classical fable form; the series culminates in the sixth grade study of Kenneth Grahame's The Wind in the Willows: the "epic" fable in a humorous, satiric, allegorical representation of the steady and the gross in modern society.

ELEMENTARY SCHOOL UNITS

Grade	FOLK	FANCIFUL	ANIMAL	ADVENTURE
1	Little Red Hen Three Billy Goats Gruff The Gingerbread Boy	Little Black Sambo Peter Rabbit Where The Wild Things Are	Millions of Cats The Elephant's Child How the Rhinoceros Got His Skin Ferdinand	Little Tim and the Brave Sea Captain The Little Island
2	Little Red Riding Hood Story of the Three Pigs Story of the Three Bears	And to Think That I Saw It on Mulberry Street	Blaze and the Forest Fire How Whale Got His Throat The Beginning of the Armadillos The Cat That Walked by Himself	The 500 Hats of Bartholomew Cubbins The Bears on Hemlock Mountain
3	Sleeping Beauty Cinderella or the Little Glass Slipper Mother Holle	The Five Chinese Brothers Madeline Madeline's Rescue	The Blind Colt How the Camel Got His Hump How the Leopard Got His Spots The Sing-Song of Old Man Kangaroo	Winnie-the-Pooh Mr. Popper's Penguins
4	Febold Feboldson	Charlotte's Web	Brighty of the Grand Canyon	Homer Price
5	Tall Tale America Rapunzel The Woodcutter's Child The Three Languages	The Snow Queen The Lion, the Witch, and the Wardrobe	King of the Wind	The Merry Adventures of Robin Hood Island of the Blue Dolphins
6	The Seven Voyages of Sinbad	Alice in Wonderland and Through the Looking Glass A Wrinkle in Time	Big Red	The Adventures of Tom Sawyer

ELEMENTARY SCHOOL UNITS - Continued

Grade	MYTH	FABLE	OTHER LANDS AND PEOPLE	HISTORICAL FICTION	BIOGRAPHY
1	The Story of the First Butterflies The Story of the First Woodpecker	The Dog and the Shadow The Town Mouse and The Country Mouse	A Pair of Red Clogs		They Were Strong and Good George Washington
2	The Golden Touch	The Hare and the Tortoise The Ant and the Grasshopper	Crow Boy	Caroline and Her Kettle Named Maud	Ride on the Wind
3	Daedalus and Icarus Clytie Narcissus	Chanticleer and the Fox The Musicians of Bremen	The Red Balloon	The Courage of Sarah Noble	Christopher Columbus and His Brothers
4	Hiawatha's Fasting Theseus and the Minotaur Arachne Phaeton and the Chariot of The Sun	Jacobs: The Fables of Aesop	A Brother for the Orphelines	Little House on the Prairie The Matchlock Gun	Willa Leif the Lucky
5	Ceres and Prosperine Atalanta's Race Jason The Labors of Hercules	Bidpai Fables Jataka Tales	The Door in The Wall	Children of the Covered Wagon This Dear Bought Land	Dr. George Washington Carver, Scientist
6	The Children of Odin The Hobbit	The Wind in the Willows	Hans Brinker Secret of the Andes	The Book of King Arthur and his Noble Knights	Cartier Sails the St. Lawrence

CORRELATIVE UNITS: "You Come Too" - Poetry of Robert Frost - Grade 6; Poetry for the Elementary Grades; Language Explorations for Elementary Grades.

Insofar as fables usually treat of animals acting with human characteristics, the fourth grade unit on fables is related to all the elementary units containing stories about animals. As the study of a form which characteristically uses the oblique perspectives of satire, symbolism, and allegory, the series on the fable points to many other units concerned with other levels of meaning and with simple symbolism (for example, the Grade 5 unit, The Door in the Wall). Besides coordinating with other elementary units in an informal invesitgation of literary forms, expressions, and meanings, this fourth grade "fable" unit helps to form an important foundation for more analytical secondary units: units which take up the satiric use of the fable (ninth and twelfth grade units on satire); units which take up more sophisticated Greek literature (seventh grade unit on the classical myth, ninth grade unit on the epic, and tenth grade unit on tragedy); and units which take up techniques for attacking secondary levels of meaning (Grade 7 units, The Making of Stories and The Meaning of Stories).

Insofar as the fourth grade unit studies stories which express Greek moral idealism, it relates to the entire curriculum's consideration of literature as a vehicle for expressing the corruption of the nature of the good life and for expressing imaginatively the essential moral and ethical precepts and assumptions of our culture.

Again, the sequence of units on the folk tale, beginning with the first grade, presents familiar folk tales selected from a great variety of cultures and recorded in a great variety of modes; these works share characteristics stemming from their common origin in the body of oral folk traditions. The first grade unit concentrates on the oral and repetitive features of the folk tale; the second grade unit exhibits common plot patterns in a series of stories; and the third grade unit introduces the student to the magical world of fairy-land and reviews the common structural motifs of folk literature; the fourth grade unit and one fifth grade unit examine the tall tale, the most typical form of American folk literature. The other fifth grade unit on folk tales builds upon the knowledge of all those units to begin an investigation of the symbolic and allegorical meanings that the devices common to all folk literature tend to express. The stories become more rewarding as they become more complex.

(4) Background information for the teacher

This section discusses stylistic characteristics of the works, their structure, motif, theme, and the author and his style. Not every topic is included in every unit--for instance, a discussion of the author is not always pertinent or possible.

Note: The material included in this section of each unit, as well as that in the General Introduction, is for the teacher: it is not intended to be communicated directly to students at the elementary level. These materials are provided on the assumption that a teacher will teach more effectively if she understands something of the literary nature of stories and of their place in the curriculum. The teacher should know all that she can about the meaning and literary method of the work so that, whenever and wherever she can, she may bring to the students those insights that she has and, more importantly, so that she can encourage her students when they show evidence of gaining insights themselves.

> But the teacher should not deliver lectures and ready-made literary analyses to elementary school children. She should not deliver the background material in the units to students but lead them when and as they can to perceive what a work is about. She should not ask children to recognize and apply the technical critical terminology of the interpretive analyses given in these sections of the units: the primary purpose of the curriculum is to create understanding, not conventional bourgeois citizens or polite little boys, however desirable the creation of these may be.

Presumably the children will enjoy the stories; they will gain some initial bits of evidence for an eventual inductive recognition of the nature of some kinds of literature; and the patterns of the stories will furnish them with some preliminary tools for their own attempts to organize their own experiences into forms that others can understand and enjoy.[1]

(5) Suggested procedures

In planning with the literature units, the teacher must remember that the most important single facet of the program is the child's experience with the literature itself. Even as the poet endeavors to establish his relationship to his audience, so the teacher should seek to establish rapport with her audience before she begins to read to the children. The teacher who reads should be familiar with her story whether she reads it or tells it. She should know the rhythms of the sentences, the rhythm of the plot. She should have practiced the story so that she can read it through with a sense of the music of its language and meaning. If the book is illustrated, she should know when to show pictures and when not to show pictures. If the child reads a story or a creative composition to the class, he should have an opportunity to prepare himself for the reading. He, too, should have an opportunity to establish his rapport with the class. The reading of good literature to children or the reading of good literature by children should not be regarded as a reward for good behavior or something to do if the class has time; it should constitute a basic part of the school curriculum.

---

[1] The editors should like here to acknowledge their indebtedness during the preparation of these introductory essays to two of the most prominent books on children's literature, May Hill Arbuthnot's *Children and Books* and Huck and Young's *Children's Literature in the Elementary School*. Every elementary teacher should have these two standard works on her personal bookshelf. She also might see "Analyzing Literature in the Elementary Institute," an article by Paul A. Olson and Ned S. Hedges in *Source Book on English Institutes for Elementary Teachers* (published by MLA-NCTE, 1965) for notes on techniques and sample analyses.

The fact that the suggested procedures are divided into various sections--literature, composition, language exploration, extended activities--should not lure the teacher into believeing that these activities are separate and unconnected. These divisions are made purely for the sake of convenience and uniformity in the organization of the units. The composition and language activities must grow directly out of the child's experience with the literature; the teacher should seize upon opportunities to unify activities and literature presentation. It is a basic premise of this curriculum that probably the best basis for building a child's competence in composition and his understanding of the nature and possibilities of his native language is an exposure to literature of superior quality over a relatively long period of time. The composition section rarely makes a distinction between oral and written composition exercises; this decision is left to the teacher on the basis of the abilities, interest, and readiness of her students.

(6) Poetry

Two "core" poetry texts are recommended for the elementary program: May Hill Arbuthnot's Time for Poetry and The Golden Treasury of Poetry, edited by Louis Untermeyer. In each of the units, related poems are suggested for study in connection with the units. If the poem recommended appears in one of these two "core" books, its title and author are listed. Poems for Grades K-6, along with suggestions for the teaching of poetry in the elementary school, are combined in the ancillary packet Poetry for the Elementary Grades.

(7) Bibliography

The study of the core book should not end the unit. If the student has properly mastered the concepts which the core book is intended to communicate, he should be ready to go on to read further works. The works suggested in the bibliography of the literature units vary in difficulty and in appeal to children, but each is related to the central matter studied in the unit. It is better for the teacher to overestimate the reading ability of the child than to underestimate it when she selects individualized readings which cluster about the core readings. The units presume that the teacher has made a careful effort to take an inventory of the child's literary interests to discover what books he reads, what books are read to him at home, what kinds of television programs he sees--in short, the kinds of entertainment which nourish him. A teacher who knows such things and knows them well may be better able to supply appropriate works for individual student reading.

III. Literature

A. The Child's World and Children's Literature:

It may be useful for us to set forth our conceptions of the history and purpose of children's literature.

Children's literature as a species of literature addressed exclusively to an audience of children would seem to have appeared fairly recently, emerging as a significant species only in the eighteenth century. Recent historians of childhood relate both the appearance and the distinguishing features of children's literature to changes which have occurred in the social pattern of western life--to changes in the idea of ideal childhood and ideal family pattern as these relate to general community patterns. As adult life became more complex in its technology and more remote from the life of the child, a separate species of literature appeared, setting forth the myths of childhood as opposed to the myths of adulthood. Whereas sixteenth century books for children are generally didactic books about the adult roles of a craftsman or a gentleman, or religious books which speak rather frankly of sex, death, and the meaning of life, the eighteenth century begins to produce a distinctive children's literature. The evidence available to us suggests that children in earlier times who read fiction at all read easy adult works--romances and fables--which were not censored to protect the "delicacy" of the child. The change from uncensored adult literature for children to a literature written specifically for a child audience appears rather obviously in *The Perrault Mother Goose* (1724). While the Perrault book contains such one time folktales as "Little Red Riding-Hood," "Tom Thumb," and "Blue Beard," the language of the tales is adapted to make them appropriate to a children's audience; they already display the special aesthetic features which mark children's literature--the aesthetic distance, the broad strokes and colors, the use of incremental repetition, the symmetrical episodic plot, and so forth. The sexual detail remains rather more frank than contemporary taste would dictate for children's books and the moral symbolism rather more obviously pointed by a *moral*.

Today's child reads a literature radically different from adult literature partly because he lives in a world radically separated from the adult world. At the pre-school or early school level he tends, as Piaget has shown, to see "nature" immediately before him and to relate its events to anthropomorphic personal or semipersonal forces rather than to an impersonal causal continuum. Technological specialization has destroyed the world of open shops through which the medieval-Renaissance child wandered, of benches where he took his place beside his father to learn his trade, and has replaced it with a professional-industrial world where adult roles are neither public nor obvious. New urban industrial social patterns generally protect the American child from basic adult experiences of sexuality, war, and death. Concomitantly, the child's literature portrays generally a nonnaturalistic, nonscientific physical world which may have more in common with that of the Greek myth-maker than with that of the contemporary adult. It deals with those roles in human society which are publicly and easily understood--often those symbolized by special apparel--the roles of peasant and king, of fireman, trainman, carpenter, and shipman. Death and sex are either not presented at all or presented in flattened form: the wolf "eats up" Little Red Riding-Hood at no pain to her, the Prince's romance with Rapunzel is a rescue and a ride. Modern versions of "Red Riding-Hood" soften the ending even further, allowing the woodsman to find her cowering in the kitchen instead of in the wolf's belly. As adult social relations in the public world become more complex, the central social group in most literature that is attractive to children (aside from fable and myth) comes to be the family. Beyond the family group in modern children's literature, the world is distorted, comic, or even mysterious, dark, fearful, and wildly grotesque. (Conrad may have exaggerated slightly, but only slightly, when in writing about Galsworthy's Forsyte Saga, he said that all fairy and folk literature is essentially about the home.) To the degree that children do not understand the deeper, more complex motives and considerations which govern adult behavior, their literature presents flat characters. In its treatment of nature, of social roles and social life, of inner drives and inner psychological life, children's literature is set at some distance from adult ways of conceiving--not necessarily at equal distance from children's ways. Perhaps anachronistically the literature which most appeals to children is often called fanciful, surrealistic, mythic, improbable (anachronistically because probability is relative to the experience which measures it). In any case, teachers of children's literature could well consider how and why children's literature is different, how it sees things in a different slant of light from adult literature, particularly from so-called naturalistic or realistic adult literature which is more or less illusionistic or more or less an exploration of adult psychology.

B. The sense of form and plot:

If, in its treatment of nature, society, and the human personality, children's literature differs from modern adult literature, it also differs in aesthetic or style at the level of the organization of sentences and larger units. The characteristic aesthetic devices of the children's story (the episodic plot, the quick action with a sudden ending, the emphasis on rhythmic excitement, onomatopoeia, repetitive oral formulae, etc.) appear to appeal to senses of rhythm and form which are basic in the child and almost innate. So also do the common plot patterns.

The units of the curriculum repeatedly present variations of the four structural motifs of children's literature which are related to the sense of family and "other-than-family": (1) a small person's journey from home to isolation away from home; (2) a small person's or a hero's journey from home to a confrontation with a monster; (3) a helpless figure's rescue from a harsh home and the miraculous creation of a secure home; and (4) a conflict between a wise beast and a foolish beast. The family unit and the home are described as ultimately good, even if, as in (3) above, it may not be so originally for a small hero. That terrors lurk outside the home in many stories--wolves, tigers, the "dread of the forest"--may reflect the mystery of the technologically-oriented outside world for the child.

Various forms of the four basic plot patterns, appearing in many works throughout the program, should give the students some of the "form consciousness" which Mr. James Squire has indicated to be basic to reading and to composition. Rather than over-emphasize similarities among stories, a teacher should help students to see how a single plot type can be the vehicle of many different meanings; in short, she should point out similarities in order that the children recognize the differences in meaning and content.

* * *

All children's books do not "mean" the same thing. Stories which deal with the child leaving home may all dramatize much the same familial values, but the evils which each child encounters are usually quite different, and suggest a different meaning with each story. Peter Rabbit, Bartholomew Cubbins, and Little Red Riding-Hood all come from good homes, but Peter Rabbit meets the monstrous Mr. McGregor because he is imprudent; Bartholomew meets the monstrous king and the monstrous executioner because the social system in which he lives is unjust and silly; and Little Red Riding-Hood is destroyed simply because she is too little to make the discriminations needed before one is to venture beyond the home. The monsters encountered by the children in Little House on the Prairie are monsters which actually confronted the pioneers: natural disaster, snow, drought, Indians; the monsters which Pecos Bill encounters are similar frontier monsters, but presented in a different fictional mode, in an exaggerated heroic form. In the case of stories which begin in a harsh home, the fairy godmother who comes to rescue Cinderella is only a substitute parent; the guardian angel who comes to rescue the child in the "Woodcutter's Child" is more than this, for she is a kind of picture of conscience, of those things which remind us of our innocence and of our guilt.[1]

To accede to the above analysis of children's fiction may not be to teach it differently, except as a study of children's fiction from this perspective may bring a teacher to try more seriously to visualize what a specific child may see in a specific piece of fiction. The children's literature program of the Nebraska Curriculum Development Center, however, is organized not to pass over the peculiar features of children's literature but to place them in a heightened light so that, for instance, a single unit will contain nothing but stories in which nature takes on a mythic life and force or in which a child or miniscule figure journeys away from home to encounter a monster. The children are never asked to interpret a story directly; they certainly are not invited to become symbol mongers; the interpretation which they do, they do by picturing stages in the action of a story, dramatizing it. After they have a fairly good sense of the resources of a narrative mode, they write, in the mode of the story, a work of their own. What this method may do is to give children a scaffolding for the writing of rather longer compositions than would conventionally appear in their writing. It may also give them an opportunity to exploit, for their own purposes, the conceptual "gestalts," the rhythmic and aesthetic devices, of a body of art which answers to their peculiar understandings.

---

[1] Hence a teacher may properly be concerned with what may be spoken of as a "moral" or "philosophic" comment of a work for children--if one understands these words in a sense which is not too heavy handed. For instance, in works for children, the good person is usually beautiful and the wicked person, ugly: a technique which does not suggest that goodness makes one beautiful or that wickedness makes one ugly but which uses beauty as a symbol for goodness and ugliness for wickedness. The actions of ugly and beautiful people frequently establish the moral polarity of the work. Thus, good people in children's works are often portrayed as capable, through their goodness, of transforming the society about them (for instance in Cinderella or Little Tim), and the good are usually pictured as transparent and honest: what lies on the surface is one with what is within; on the other hand, evil and ugly people are full of mere complexity--as conniving, rationalistic, designing, subtle, and utterly closed sensibilities. (Footnote continued on next page.)

IV. Composition[1]

The program in composition tries to give the elementary student:

(1) a sense of the expressive possibilities of the sound of language;
(2) a capacity to manipulate syntactic patterns and to choose the "most desirable" syntactic pattern;
(3) a capacity to manipulate simple rhetorical devices (metaphor, simile, etc.) and a simple understanding of how consideration of the relation between speaker and audience affects one's handling of oral and written language; and
(4) a capacity to write in fictional modes analogous to those studied in literature readings and to add more analytic modes of writing to these very gradually.

In its portrayal of a moral universe children's literature does not always suggest the tragic sense that virtue and reward are not one, that both sorrow and lifegiving rain fall on the just and the unjust alike. The rewards of virtue in children's literature are granted from above almost, and they are both spiritual and physical. Cinderella receives the reward of the prince and happiness; Little Tim, a secure return to his home and success in school. On the other hand, the designing, secretive, and complex are not destroyed from above but destroy themselves--or somehow shed their wickedness; and their cruelty and wickedness almost never originates in the child's group but in the adult group--with the stepmother, with the unknown man who persecutes the black stallion; with large monsters whose actions are inexplicable; with the military stoats and weasels who take over Toad Hall. Thus, there is a sense of a kind of "granting" in the rewarding of good and of "earning" in the rewarding of evil--the sense of a world fated to be perfect.

[1] The treatment of two important topics, Composition and Language, is here necessarily brief. The teacher should also see the manuals for elementary teachers which are written expressly on these subjects.

A significant part of the Nebraska Curriculum Program is its provision for a wide variety of creative composition based directly upon literary study; the purpose of having children do creative composition is to get them to represent their own thoughts, their own fictions, and their own values in their own language, both oral and written. It is to give them a sense of the music of language, a sense that they can master that music. It is to give them a sense that they know forms of literature and can communicate through those forms. Children can learn to control a wide variety of the grammatical and lexical resources of the language in their compositions and a wide variety of the symbolic and representational resources offered by the literary forms if they are offered a sequence of literary models and invited to do model writing based on the sequence. The models offered for student emulation may represent syntactic, rhetorical, or literary forms.

It should be possible to display stories so as to give children a sense of their patterns and so as to allow children to create stories of their own which express their conceptions of the nature and meaning of things. It should be possible to allow children to make up narrative cycles around such patterns. It may be possible to give them visual models which show, for instance, the secure home, the monster, the rescue from the monster, and to ask them to compose stories concerning the visual models which are offered to them. Children at this level are perhaps more ready to handle fictional modes of communication than they are to handle direct modes of communication. This does not mean that their writing is second-hand writing. It means that they have mastered the conventions of communication of a literature which is properly theirs.

Children should first see what the language can do at its best, and they should then be given an opportunity to try for the best that they can do; children should not be so constantly reminded of mistakes that they come to feel they do not know the language and cannot become native speakers in the fullest sense of the word. Instead they should be led to the difference between the oral and written language and realize that they must include certain signals in their written language which are not necessary in the spoken language. They should understand that the thought of any writing is important, important enough to require the signals which will make that thought accessible to others. If the red pencil is to be used at all, it is perhaps better used to mark passages in student writing which are especially good. When the teacher corrects what the student has done, she might well say to the student, "I like this very much. Do you think that you might------? You have a good idea here. How can we make it clear?"etc. As a substitute for the correction of compositions, the teacher might have students get together in small groups, read their compositions to each other, and make suggestions. Finally, the teacher who reads the child's composition to the class should never do so without the child's permission. If the child is asked to read the composition before the class, he should be allowed time to prepare for the reading, so that he can read with poise and fluency. At the earlier levels where a child cannot write down his own compositions, the teacher may wish to serve as a scribe, taking down the stories and observations which the children make. The language which the child uses should be altered as little as possible; it does not help a child to compose if the teacher in part makes up his composition.

To suggest that the punitive correction of a child's theme is not particularly efficacious is not to suggest that the teacher make no analysis. She should analyze carefully the usage levels which the child exhibits, the syntactic patterns which he uses, the logical processes which he appears to be developing, the narrative patterns which predominate in his stories. Such analysis should become, like the results of I. Q. tests and achievement tests, part of the teacher's background on a child. The analysis should permit the teacher to introduce the child to reading which will sharpen his sense of the possibilities of language in the areas where he is deficient or give him new insights into what he can do with narrative or expository prose. The analysis may give the teacher some understanding of the kinds of linguistic exercise which she should give to the children to give them a sense of the broad resources of the language.

V. Language

The materials for language study in the elementary school program consist of (1) a "language explorations" section in the part of each unit devoted to suggested procedures; (2) a separate resource packet, Language Explorations for Elementary Grades, containing a brief introduction to modern language study, a statement of the objectives of language study at each level, and a great number of linguistic games and activities useful in elementary school classrooms.

The whole of the language program for the elementary school is directed toward a few rather clear-cut goals. It is directed

(1) toward displaying to children that English is primarily a word-order language, that the structure of English syntax is often of the utmost importance;
(2) toward giving children an understanding of the sound (phonology) of the language, its music;
(3) toward giving them an understanding of the language's historical dimensions (where our vocabulary came from, etc.) and of the evolution of its spelling system, understandings so important not only to spelling, but to reading; and

(4) toward giving them an understanding of the extent to which punctuation is a written representation of the suprasegmental features of spoken discourse.

The taxonomic study of language, like the analytic study of literature, depends on logical skills which are not sufficiently fully developed in the elementary school child to make the formal study of linguistics feasible at this level. Yet the study of phonology, morphology, and syntax, as well as of the history of the language and its dialects, does have some place in the elementary school; it can serve first as a preparation for a later formal junior high school study of linguistics and second as a device for freeing students and teachers from prescriptive attitudes toward language, attitudes which are likely to inhibit their flexibility in handling syntax and vocabulary. Since the child ordinarily enters school with a full intuitive grasp of the sound, morphology, and syntactic repertory of the language, he may appropriately be exposed to a language and literature program which will conform to and strengthen this grasp. Until the child has a good control of basic reading skills, the program must perforce be an oral one; even after the student controls the basic reading skills, however, a large part of the program may properly continue to be oral since such oral exposure to literature may quicken his ear to the "tunes" of language, sharpen his sense of syntax, and continue to widen his oral vocabulary.

VI. Conclusion

The elementary units do not make heavy demands on the overt analytical capacities of students: The stories exemplify important principles of literary form, and teach them without much suggestion that the student talk about the underlying formal principles. At the primary level, it may be both easier and more profitable for the student to perceive the principle by encountering the work than by talking about it. *Intellectualizing which is prematurely forced upon students may degenerate into mere manipulation of jargon.* Similarly, the generalizations describing the structure of our language, or the generalizations describing the structures of discourses can probably be embodied in explorations and activities appropriate to elementary children long before the children are able to discuss or write about them.

Although these ideas should not be discussed or written about in the elementary classroom, they can be taught to some level of the students' understanding, and taught in such a way that secondary school teachers can build on them. The elementary school teacher need not, indeed should not, lecture about the concept of the hero predominant in Ancient Greece; she should realize that an imaginative teaching of the story of the girl who goes out to meet the wolf may prepare students for a more receptive reading of the story of the hero who goes out to meet the dragon. While the two stories do not "mean" the same thing or belong to the same genre, they do, in part, share something of the same form; thus a student who has been introduced sensibly, step by step, to elementary school stories in which a central character goes away alone from his home or his homeland to face its enemies will be better prepared to handle the communication of this particular narrative convention in more sophisticated Greek literature. Again, the child who has been allowed to create an oral-aural "literary culture" in his own primary classroom probably is likely better to understand how such cultures work when he studies the Odyssey or Beowulf.

One may say that the literature program moves from the world of children's literature in two directions: first, in the direction of heroic and mythical literature; and, second, in the direction of realistic literature. The less fully developed characters of children's literature are replaced by the subtle and carefully analyzed characters of the realistic novel. The fairy tale which ends, "and so they lived happily ever after" is replaced by the comedy; the adventure story, by the epic; the simple fable by such satiric fables as Animal Farm and Gulliver's Travels. Huckleberry Finn follows Tom Sawyer; The Tale of Two Cities follows Children of the Covered Wagon; the Biography of Samuel Johnson follows Willa.

In the area of linguistics, the linguistic explorations of the elementary school are replaced by the systematic study of the language proposed for the junior high school. In the area of composition, the creative compositions of the primary school are replaced by the more analytic compositions of the secondary school. The child who in the elementary school has explored the phonemic alphabet, syntactic manipulations, or compounding is likely better to comprehend these subjects when he encounters a formal study of them in the junior high school or high school. A child who has been asked consistently to make inferences and discover analogies is likely to comprehend better the nature of induction and the logical implications of analogies when he encounters these subjects, say, in the senior high school. The boy who has had to write for a particular audience, who has had to choose appropriate fictional or rhetorical forms for them, a diction, a "logic," a set of sentence patterns, and a rhetorical organization which is most likely to persuade that audience, may better understand the formal structure of the rhetorical discipline when he meets it in the senior high school.

As a student turns from the wide-eyed child to the gawky adolescent, the academic demands which are placed upon him are heavier and more complex. He is asked to be a man intellectually. He is likely to be a better man in this sense if he has now, as a child, the best literature which he can know at that level, if he knows a description of the language which is simple but accurate. Such is the belief, however naive, which underlies the structure of the elementary school program.

Unit 13: Folk Tale:

LITTLE RED RIDING-HOOD

THE STORY OF THE THREE LITTLE PIGS

THE STORY OF THE THREE BEARS

FOLK TALE:
LITTLE RED RIDING-HOOD
THE STORY OF THE THREE LITTLE PIGS
THE STORY OF THE THREE BEARS

CORE TEXTS:

"Little Red Riding-Hood"
"The Story of the Three Little Pigs"
"The Story of the Three Bears"
--from Edna Johnson, Evelyn R. Sickels, and Frances Clarke Sayers, Anthology of Children's Literature, 3rd ed. (Cambridge: The Riverside Press, 1959).

Note: Since the stories of this unit are all old folk tales, numerous versions of each story exist. The materials in this packet are designed to be used with the versions of the stories printed in the Johnson, Sickels, and Sayers book designated above as the core text. In case that text is unavailable, the following information may be helpful:

"Little Red Riding-Hood"
The version of the story used here (and most desirable for the purposes of the unit) is the classical version in which the wolf eats Little Red Riding-Hood up. The core text follows the version according to Charles Perrault, Fairy Tales (New York: E. P. Dutton & Company, Inc., 1916).

"The Story of the Three Little Pigs"
The identical version as that found in the core text appears in May Hill Arbuthnot, Time for Fairy Tales (Chicago: Scott, Foresman and Company, 1952, revised 1961). Both this book and the core text list as the source Joseph Jacobs (ed.), English Fairy Tales (New York: G. P. Putnam's Sons, 1892).

"The Story of the Three Bears"
May Hill Arbuthnot, Time for Fairy Tales (Chicago: Scott, Foresman and Company, 1952, revised 1961) contains the identical version as found in the core text. Both Time for Fairy Tales and the core text list the following source: Flora Annie Steel, English Fairy Tales (New York: The Macmillan Company, 1923).

ALTERNATE TEXT:

"Jack and the Beanstalk," from Edna Johnson, Evelyn R. Sickels, and Frances Clarke Sayers, Anthology of Children's Literature, 3rd ed. (Cambridge: The Riverside Press, 1959).

GENERAL INTRODUCTION:

This is the second unit in the elementary series on the "folk tale," following the first grade unit on "The Little Red Hen," "The Three Billy Goats Gruff," and "The Gingerbread Boy." This unit further develops the oral and repetitive features emphasized in the first grade unit. In addition, the stories of this unit provide students with an opportunity to perceive plot patterns with some variations--plot patterns similar to those so common in children's stories that they appeared in nearly every first grade unit and continue to appear throughout the elementary curriculum. The objectives of the unit are (1) to provide the students with an opportunity to perceive a pattern in a group of narratives; (2) to give students some practice in the recognition of similarities and differences of plot and meaning among the selections; (3) to give the students further contact with a significant part of their literary heritage, folk literature; and (4) to provide the students with an enjoyable experience with good stories.

Beginning with the first grade "folk tale" unit, the series moves through each elementary grade level with a few familiar folk tales whose sources range from American "tall tales" to stories from the Persian folk literature, the Arabian Nights. In each group the children are introduced to works which share many characteristics, stemming from their common background in folk traditions. The first grade unit concentrated on the oral and repetitive characteristics of folk literature; this unit reinforces that study and concentrates on the common plot patterns of folk stories. It prepares the students for a slightly different and more complex set of narratives included in the unit suggested for the third grade. As the stories increase in complexity, they will become more rewarding for the child. The strongly appealing devices of folk tales prepare the children for later units in the curriculum, for more detailed analysis of works that stem from oral or semi-oral folk traditions. The Grade 7 unit, The Making of Stories, should be especially helpful to the teacher here. The stories of the present unit relate closely, too, to the elementary units on the myth and the fable since the devices of all these genres, growing as they have from cultural traditions, are quite similar. The teacher might also consult the units on Kipling's Just So Stories; these stories tend to dramatize the devices of folk literature rather explicitly since they are conscious attempts to imitate the folk tale style.

BACKGROUND INFORMATION FOR THE TEACHER:

Genre

The genre of "folk tale" includes, according to folklorist Stith

Thompson, "all forms of narrative, written or oral, which have come to be handed down through the years. In this usage the important fact is the traditional nature of the material" (The Folktale [New York: Holt, Rinehart and Winston, 1951]). In this curriculum we have restricted that definition somewhat, first of all by restricting our consideration to literature rather than songs, sayings, customs, etc. But within the body of literature that could be called "folk literature" we treat in the "folk tale" units of the elementary program only those selections that are what we might call the "traditional folk tale" (like those stories in this unit and the Grade 1 unit on folk tales); "fairy tales" (Grades 3 and 5); and "tall tales" (Grades 4 and 5). We have chosen to treat myths and fables, which could qualify under the definition of "folk tale" given above, as separate genres for the purposes of this curriculum.

Tales like these have grown from generation to generation. The universality of the folk tale and even of certain of its characteristics from culture to culture is amazing. For example, folk tales of cultures widely separated by time and place show much similarity in their common plot patterns. How this happened to be has concerned a number of folklorists. Perhaps the elements of the folk tale were carried from culture to culture in bodies of ritual and folk belief; perhaps the characteristics are similar because the tales arise from "the people," and people are essentially the same; perhaps the tales are remnants of some extraordinarily ancient culture and have grown much as so many languages have grown from the supposed "Indo-European" language. At any rate, the folk tale has apparently arisen in nearly every primitive culture at an early stage in the development of the culture.

Structure

All three of the stories in this unit are built upon the same basic structural motif, one of the plot patterns so common to children's stories, especially folk tales. A good many children's tales work with a standard plot pattern in which a child or miniscule child-like creature begins in a stable home but, for one reason or another, wanders beyond the confines of the home and discovers that on the borders of his experience, as on the borders of ancient maps, there lie monsters such as dragons, wolves and bears. In "Little Red Riding-Hood," the child leaves a secure home, ventures into the solitude of the mysterious forest and meets a monster, the wolf. Upon arriving at her grandmother's house, she meets the wolf again and is swiftly eaten up. In "The Story of the Three Little Pigs," the pigs too leave home; they set out into the mysterious world of adult experience to seek their fortunes. They too meet a wolf; and the first two pigs, because of their laziness and foolishness, are eaten up like Red Riding-Hood. The third little pig, however, uses his cunning to outwit the monster and establishes the security of a new home. In "The Story of the Three Bears," Goldilocks ventures from her home and comes upon the bears' house in the woods; the bears find the child, and as swiftly as Red Riding-Hood is eaten up, so Goldilocks jumps out of the window and runs away.

That the stories are built up in the same pattern should not lull one into overlooking their differences. The common "fairy tale" told in this same pattern would have each of the "heroes" overcoming the monster and either returning to the secure home or establishing a new and better one. The fate of the third little pig exemplifies this pattern, and there is the suggestion that Goldilocks escapes to her own home, but Red Riding-Hood and the first two little pigs suffer a different fate.

Character

The characters in these stories are the conventional "flat" characters common to most folk tales. There is only enough detail to indicate that the characters are "good" or "evil" with little detail offered to obscure the essential action. Notice especially that the outcome of the stories depends very little on the "character" of the participants. No importance is attached to the motives. It is quite apparent that Red Riding-Hood is a dutiful little girl, yet she is eaten up; while Goldilocks a curious little imp clearly adventuring where she doesn't belong, escapes unscathed, although thoroughly frightened. All that is important to the stories is that Red Riding-Hood is "good" and the wolf is "evil," that the pigs are "good" in comparison to the "evil" wolf, etc.

Theme

Students should gradually become aware as they study similar plot patterns in stories that a single type of plot, a single literary "typology," can be the vehicle of a variety of meanings. This is why it is especially important not to overlook the differences in stories that appear to be structurally similar, differences which make each story picture a different sort of meaning or content. The teacher should not expect children at this age to become too coldly analytical in their consideration of stories, but she should at the same time be careful to offer as much evidence for inductive processes as possible at an early stage in the literary experience of children. Do not underestimate the powers of children to analyze and to generalize.

"Little Red Riding-Hood" simply expresses the dangers which lie beyond the circle of home. The little girl does not suffer her harsh fate because she is stupid or rebellious; she is simply too little to handle the situation facing her. The story perhaps suggests that the very aged and the very young are susceptible to the same kinds of dangers. "The Story of the Three Little Pigs" on the other hand, with basically the same plot structure, recalls the parable of the man who built his house upon sand. Little Red Riding-Hood is merely a silent victim; but "The Story of the Three Little Pigs," incorporating something of the "wise beast--foolish beast" motif, suggests that with cunning and prudence a little pig can deal with the dangers which beset him. Finally, in "The Story of the Three Bears," the "monsters" really contain little monstrous quality at all--they are not nearly so sinister as the wolves of the other stories. But the story treats the curiosity of the child in the conventional way of children's stories: as an evil. To be curious about what lies beyond the experience of the child is, in a sense, to destroy oneself. (This is not true of the more recent children's books, which tend to encourage children to investigate "scientifically" the world about them.) Goldilocks, although she is badly frightened, is not destroyed by her curiosity; but the story does suggest that the outside world is a bit perilous, that the child's world somehow fits children best and that the domiciles of others are not the child's own.

Style

As in the stories in the first grade "folk tale" unit, the outstanding stylistic feature of these stories is repetition. The repetitive devices are so strong (as they are in an overwhelming number of folk tales) that they serve as structuring devices in the stories. The comments on repetition in the first grade unit apply equally well here. Both "The Story of the Three Little Pigs" and "The Story of the Three Bears" build upon the repetition of words and phrases. In presenting and discussing these stories, the teacher should play up the incremental repetition--both verbal repetition and repetition of parallel incidents in the episodic plots of the stories. The repetitive elements will be so overpowering and memorable for the children that they will be able to recite many parts of the stories with the teacher, especially as she reads them for the second time. They will also come to use the devices of repetition as structuring devices in their own stories.

SUGGESTED PROCEDURES:

Literature Presentation

I. "Little Red Riding-Hood"

   A. Establish background for the story by discussing folk tales which the children have heard before. If the children have had the first grade units in the curriculum, the teacher might recall "The Little Red Hen," "The Three Billy Goats Gruff," and "The Gingerbread Boy" and ask the children what they remember of studying these stories. If they have heard this story read before, suggest that they listen for new things this time. Suggest to them that folk tales sometimes have a number of different endings, and suggest that they listen to see if the ending of this story is the same as it was the last time they heard it.

B. In discussing the story with the children, ask them both questions that will make them recognize the plot structure of the story and questions that will make them recognize the repetition used in the story.

II. "The Story of the Three Little Pigs"

A. Tell the children that you will read another story to them that they have probably heard before. Again suggest that they listen for details that they haven't noticed before, and things that depart from the version of the story that they know. (Most children will probably be most familiar with the modern "musical comedy" cartoon version, à la Walt Disney.)

B. In discussing the story with the children, once again ask questions designed to make the children aware of plot and repetition. Get the children to point out how the story is similar to and unlike "Little Red Riding-Hood."

III. "The Story of the Three Bears"

A. To establish the background, tell the children again that they will hear a story they have heard before. Again suggest to them that they listen for likenesses and differences. Ask the students to listen for plot elements similar to those in the first two stories.

B. Again ask questions and guide the discussion to elements of plot and the devices of repetition. Point up where the three stories are similar and dissimilar.

Composition Activities

I. A flannelgram with figures representing the secure home, the spooky forest, and a monster might graphically illustrate to the children the plot motif of the stories. The children could construct similar figures for the flannelgram and tell stories about the figures within the same plot pattern. The presentation of the parallelism, however, should not obscure the perception of the differences among the stories.

II. Discuss the devices of repetition used in the stories and see if the children can build a simple cumulative story using the devices of repetition.

III. For written composition, suggest that the class choose another child and write another story about what happens when he goes into the woods. Have a period when they can share their stories with the class. Suggest that the class write original stories about other animals that left a secure home and set out to seek their fortunes and what happened to the pigs if they had met (a) Mr. McGregor; (b) no one at all. Encourage the children to write creatively of a little boy who went into the woods and met another kind of animal family.

Language Explorations

I. Vocabulary

Before reading the stories, the teacher might make sure the children know the meanings of unusual words in the stories.

A. "Little Red Riding-Hood"

disguising
excessively
faggot
wicked
frisking

B. "The Story of the Three Little Pigs"

sow
furze
deceive
bustled
churn

C. "The Story of the Three Bears"

porridge
lifted the latch
suspected
hospitable
impudent
determined
squatted
bolster
truant

II. Phonology

A. There are many opportunities in this unit for exercises with rhyming words. When an occasion arises have the children see how many words they can think of that rhyme with key words from the story, such as "huff" and "puff," etc.

B. Each of the three stories for this unit contains excellent material for experimentation with intonation patterns. Every child will enjoy giving his interpretation of the way Red Riding-Hood, the three pigs, the three bears, the wolves, and other characters speak. The teacher might ask the students to discuss why they think the wolf's voice sounds "sly" or "snarly," why the great bear's voice is "gruff," why Red's voice sounds "sweet," etc.

III. Punctuation

In connection with the intonation exercises above and with possible composition assignments, students will want to know how to indicate certain intonation patterns that they mean for their characters to use in their stories. At times the teacher will be at a loss to explain the lack of devices in written English, but the children should be encouraged to use whatever means they can think of to indicate intonation patterns--all capital letters, some words printed much larger or smaller or heavier or lighter than others, exclamation points, underlining, illustrations, printing with different colors, etc.

IV. Morphology

Have the children note words that "change" during the course of the stories by having things added to the end or by having certain letters taken off the end.

Examples: fond, fonder
short, shorter
long, longer
run, running
think, thinking
know, knowing

V. Diction

When the children perform the variations in intonation patterns, they might also try to think of other ways of indicating the "way people feel" in the stories. Could they think of ways to describe the different ways the bears felt when they discovered their porridge eaten, their chairs and beds disturbed or broken, etc.

Examples: surprised
unhappy
mad
angry
curious
disappointed

VI. Syntax

The children could easily perform some exercises in sentence expansion. The teacher might start them with a sentence like: "Little

Red Riding-Hood walked." The children could quickly go on to sentences like:

Little Red Riding-Hood walked through the forest.
Little Red Riding-Hood walked through the forest to her grandmother's house.
Little Red Riding-Hood walked happily through the forest to her grandmother's house.
Little Red Riding-Hood walked happily through the forest to her grandmother's house and she met a WOLF.

Extended Activities

Each of the stories for this unit lends itself readily to dramatization, perhaps with the use of stick puppets. With various children performing as the characters, dramatization provides the children with perfect motivation for practice with repetition and intonation patterns.

POETRY:

"Ballad of the Fox"

(This old English ballad suits this unit very well. In the poem the fox leaves his home, nearly encounters a monster [at least a threatening enemy] in the person of the farmer, and returns safely home to his family and a delicious meal. The children will be interested in the folk origins of poems as well as the stories they have been hearing.)

"Poor Old Lady" The Golden Treasury of Poetry

(Children especially enjoy this old folk favorite. It too has folk origins similar to those of the "Ballad of the Fox" and the stories for this unit. Children enjoy it for the humor of its "punch line," but particularly for the incremental repetition that forms its structure. They will undoubtedly recall "The House that Jack Built" as a story written in the same way, but without rhyme.)

BIBLIOGRAPHY:

Veronica Hutchinson, ed., Chimney Corner Stories, ill. by Lois Lenski (New York: G. P. Putnam's sons, 1927).

Joseph Jacobs, ed., Favorite Fairy Tales Told in England, retold by Virginia Haviland (Boston: Little, Brown & Company, 1959).

Else Minarik, Little Bear (New York: Harper & Brothers, 1957).

Unit 14: Fanciful Tale:

AND TO THINK THAT I SAW IT ON MULBERRY STREET

FANCIFUL TALE:
AND TO THINK THAT I SAW IT ON MULBERRY STREET

CORE TEXT:

Theodor Seuss Geisel (Dr. Seuss), And To Think That I Saw It on Mulberry Street (New York: The Vanguard Press, 1937).

ALTERNATE TEXT:

Theodor Seuss Geisel (Dr. Seuss), If I Ran the Zoo (New York: Random House, Inc., 1950).

GENERAL INTRODUCTION:

This unit is the second in a series on fanciful tales, stories that are modern in origin but which use the characteristic devices of the folk tale and fairy tale to carry the child into the magic world of the imagination. This story moves from the stifling world of adult reality to the free and exciting world of the imagination and back again, through the device of cumulative and incremental repetition. Concentrating as it does on the child's perception of reality and on verbal repetition, the objectives of this unit are (1) to present an enjoyable story from the realm of modern fanciful literature; (2) to give children experience with another story that depends upon repetition as a primary literary device; (3) to allow children to stretch their imagination in creating stories built upon the same pattern; and (4) to help satisfy the child's desire for fantasy.

The units in the elementary program on the modern fanciful tale move easily through a series of excellent stories created by modern authors for modern children. These modern stories are "like" folk and fairy tales in that they use the same basic devices; but these stories, unlike the major portion of folk literature, were created especially for children. The stories become increasingly complex, from picture books written with the simplicity of folk literature through the allegory "The Snow Queen" in the fifth grade to the fantastic world of Alice, encountered in the sixth grade. As a unit which concentrates on the devices of repetition, both of incident and of words, the unit relates closely to a number of elementary units, including the first grade units concerned with the folk tale and "The Elephant's Child" and the second grade unit on the folk tale.

BACKGROUND INFORMATION FOR THE TEACHER:

Author

Theodor Seuss Geisel is an American humorist and artist who is well known to children under the pseudonym, "Dr. Seuss." His books combine bland American foolishness with the humorous exaggeration of German comic artists. His illustrations can perhaps best be described as "just beyond imagination," and his language is full of the playful experimentation with the sounds of nonsense that children love, in the tradition of A. A. Milne, Lewis Carroll, and Edward Lear.

Genre

It is as difficult to define "fanciful tale" as it is to define "folk tale." Fanciful tales assume no specific forms; they treat of no specific subject matter. Although children's fanciful tales are modern in origin and conception they are based upon the old designs of the tales of magic. Talking animals who are distinctive personalities poke their heads into such tales, as do the people who can converse with them. Ancient devices remove the story from the real world of the here and now: magic transformations occur time and again, the "no time" and "no place" setting of "once upon a time in a faraway land" transports the child immediately to an ideal world. But there are distinct differences between the old folk tales and the new fanciful tales because the modern stories are written for children rather than for "child-like" adults. The old tales had a toughness and flatness of texture with tenderness hidden beneath the surface; the new stories are tender on the surface, optimistic in their outlook, and full of gaiety, humor, and nonsense. The old tales were didactic, fraught with moral instruction in the form of symbolism and allegory. The new stories, too, frequently develop into rather complex satiric, symbolic, allegorical stories, as one can easily see in Andersen's "The Snow Queen" (fifth grade unit) and the Alice stories (sixth grade unit); but the emphasis is usually on "fun," and the primary objective is to entertain. Perhaps the most outstanding characteristic of the "modern fanciful tale," however, is that it operates in the dream world of the child's imagination, unhampered by the necessity of sticking to the possible. The child does not share with the adult a common set of presuppositions and a common knowledge of the world about him; his literature is a literature which is directed toward his conceptions, his style of conceiving the world. And to Think That I Saw It on Mulberry Street dramatizes quite clearly the opposition between the exciting freedom of the child's imaginative world and the stern and somewhat ominous reality of the adult world.

To move from the world of reality to the world of dream and daydream is an easy matter for the child. To move from the world of daylight reality to a world of meaningful fiction where the fanastic mirrors the real and makes a meaningful moral commentary upon it is a more complex matter perhaps. This unit deals with a story in which the transition from the world of daylight reality to the world of dream and daydream is employed. It shows the child creating an ideal world out of the materials of his humdrum existence. In Marianne Moore's phrase, Marco makes up "an imaginary garden with real toads in it."

Structure

One could probably consider the plot of And to Think That I Saw It on Mulberry Street as a variation of the journey motif, treating the reality of the adult world as a kind of "harsh home," but this is stretching the notion of the structural motif considerably. Actually the primary structuring device in this nonsense narrative is little more than cumulative repetition. Marco's imagination creates pictures, each one building upon the preceding one, each one getting bigger and more preposterous than the preceding one until the stern frown of his father brings Marco back to the dull "truth" of the "plain horse and wagon on Mulberry Street." After the exuberant delight of the climax, the ending, rather than simply taking place in a world faraway in time and space, actually illustrates the opposition between the world of reasonable reality and the world of imaginative fantasy.

Style

The outstanding characteristic of this story is the tongue-in-cheek humor of the author's wild description of imaginary sights. Dr. Seuss is a master of syncopated rhythm, and the story swings along in delightful rhythmical repetition. Of course the zany illustrations that Dr. Seuss provides heighten the action and match the narrative perfectly. The author captures the ear and induces the imagination as much with the sounds of his words as he reaches the intellect with their meanings. Dr. Seuss constantly combines onomatopoeic effects with his staccato rhythms and strong rhymes as he builds up his stories bit by bit to a crescendo of sound, sight, and even feeling in this story. Every stylistic feature that Dr. Seuss uses to build up the climax--sounds, rhymes, rising rhythm, the action-filled illustrations--harmonize to produce the tremendous excitement and exuberance Marco feels by the time he rushes up the steps. And it is a rare child who cannot sympathize with Marco's embarrassment, dismay, and confusion as his father's no-nonsense attitude locks the beauties of his imagination back up inside him.

SUGGESTED PROCEDURES:

Literature Presentation

Since Dr. Seuss speaks directly to children in their own language, this story requires little introduction to a class. The teacher should be careful, however, to capture the pace of the story, and she should be sure to show the pictures carefully in correct relation to the story.

Composition Activities

I. Reread the story to the children and let them finish the question on

Page 1 themselves: "Now, what can I say when I get home today?"

II. The children will enjoy writing their own stories about "And to Think That I Saw It on ___________Street," inserting their own made-up names, their own street names, or the name of a street they all know. Perhaps the best way to approach the composition would be to ask the children first to make pictures of what they imagine they would like to see, providing as much color and as many details in their pictures as they can imagine. Then, as they write their story modeled after Dr. Seuss', they could describe their own pictures, adding the details they have drawn in a cumulative fashion.

Language Explorations

I. Diction

A. Ask the class to plan a float for a make believe parade as it goes down their street. Plan descriptive phrases to see how much better pictures some words make than other words. Examples:

big	gigantic
pretty	gorgeous red and blue
nice	grand

B. The children might like to play with rhyming language. They can observe from Dr. Seuss' books that rhymes do not just have to be at the ends of lines, and that one can make lots of rhymes out of "funny" words.

C. The teacher might stimulate the children to use rich descriptive language by preparing some pictures for the felt board, adding one colorful detail at a time and asking the children to describe that colorful detail as exactly as they can.

D. The teacher could stimulate the imaginative qualities of language by providing a black and white picture and asking the children to make the picture come to life by describing it with terms as colorful as possible. Have them attempt to provide "color" by describing the action, the movement, the "meaning" of the picture, as well as by describing the colors of its parts.

Extended Activities

I. Construct a bulletin board to display the children's stories and pictures.

II. The children could prepare a flannelgram of the story from the core text or of one of their own stories to be shared with the other children in the school.

III. This unit provides an excellent opportunity to stress the use of detail in pictures. Some of the children might be familiar enough with animals and skillful enough with their drawing to try the following exercise: Draw a picture of an animal, exaggerating certain features of the animals originally intended. Although this activity may have little to do with literature, it could begin the student toward a graphic understanding of the distortion of detail for special effect, especially for humorous or satiric effect.

POETRY:

Ogden Nash, "The Tale of Custard the Dragon" Golden Treasury of Poetry
(Children enjoy this rollicking tale of a most unusual dragon, full of the same kind of "nonsense" language that Dr. Seuss employs so skillfully.)

John Kendrick Bangs, "The Little Elf" Golden Treasury of Poetry
(This poem is a brief "tale," germane to this unit for its matter-of-fact acceptance of what adults would consider to be the "imaginary.")

Rose Fyleman, "Yesterday in Oxford Street" Time for Poetry
(A little girl expresses the same excitement and wonder at seeing the "fairy queen" that Marco feels from his imaginary adventure.)

THE CIRCUS
by
Elizabeth Madox Roberts

Friday came and the circus was there,
And Mother said that the twins and I
And Charles and Clarence and all of us
Could go out and see the parade go by.

And there were wagons with pictures on,
And you never could guess what they had inside,
Nobody could guess, for the doors were shut,
And there was a dog that a monkey could ride.

A man on the top of a sort of cart
Was clapping his hands and making a talk.
And the elephant came--he can step pretty far--
It made us laugh to see him walk.

Three beautiful ladies came riding by,
And each one had on a golden dress,
And each one had a golden whip.
They were queens of Sheba, I guess.

A big wild man was in a cage,
And he had some snakes going over his feet
And somebody said, "He eats them alive!"
But I didn't see him eat.

--from Under the Tree by Elizabeth Madox Roberts. Copyright 1922 by B. W. Huebsch, Inc., 1950 by Ivor S. Roberts. Reprinted by the permission of The Viking Press, Inc.

BIBLIOGRAPHY:

Dr. Seuss, Horton Hatches the Egg (New York: Random House, Inc., 1940).

Dr. Seuss, Horton Hears a Who! (New York: Random House, Inc., 1954).

Dr. Seuss, McElligot's Pool (New York: Random House, Inc., 1947).

Unit 15: Animal Story:

BLAZE AND THE FOREST FIRE

ANIMAL STORY:
BLAZE AND THE FOREST FIRE

CORE TEXT:

C. W. Anderson, Blaze and the Forest Fire (New York: The Macmillan Company, 1962).

ALTERNATE SELECTION:

Miska Miles, Kickapoo (Boston: Little, Brown & Company, 1961).

GENERAL INTRODUCTION:

This unit introduces to the children an animal story with "realistic" tendencies, but which follows the plot patterns of the stories--folk tales, fairy tales, adventure stories, etc.--with which the children are already familiar. The major objectives of the unit are (1) to develop an awareness of the realistic as opposed to the fanciful conception of "reality" apparent in most of the stories thus far introduced in the curriculum; (2) to help the children understand themselves through enabling them to enjoy vicariously the experiences of the story characters; (3) to give the children an opportunity to express their ideas through dramatization and story telling; (4) to strengthen the children's conception of conventional plot patterns; and (5) to give the children an example of heroic achievement.

As a story which treats of animals in a more or less realistic fashion, Blaze and the Forest Fire relates most closely to the other "animal story" units which operate within the same fictional mode: the third grade unit on The Blind Colt and the fourth, fifth and sixth grade "animal story" units. It is also important to consider Blaze and the Forest Fire in contrast to other books which deal with animals: the first grade units on Millions of Cats and The Story of Ferdinand, the units in the first three grades on Kipling's Just So Stories, the first and second grade units on folk tales, the first grade unit on The Tale of Peter Rabbit, sixth grade unit on The Hobbit, and the series of units on the fable. As a unit which is intended to strengthen the child's conception of plot patterns, this unit relates to any number of elementary units which take up stories with similar plot patterns and other variations of the same structural motifs. Since the story relates the heroic nature of Billy's feat, it relates closely to such adventure stories as Little Tim and the Brave Sea Captain, Homer Price, and The Adventures of Tom Sawyer.

BACKGROUND INFORMATION FOR THE TEACHER:

Author

The author of the Billy-and-Blaze books, C. W. Anderson, is a native of Nebraska. He now makes his home in New Hampshire when he is not traveling about the country gathering material for his books. He is most famous for his series of books about Billy and his heroic pony, Blaze, written especially for children; but he has written many other stories about horses, both fiction and non-fiction, for all age levels. Mr. Anderson began his professional training as an artist, and his books are especially notable for their excellent and realistic drawings of horses. He has indeed established a national reputation as an expert lithographer.

Genre

There are in general two "kinds" of animal stores: (1) those that assign to animals thoughts, emotions, the power of speech, and actions which mirror human actions; and (2) those that treat of animals realistically as animals, with strictly animal characteristics. Each of these two general "kinds" of stories, of course, have innumerable gradations of how much an animal is "humanized." Some stories of the first kind, especially folk tales and fables which use talking animals as characters, use the animals only as human beings in disguise, with little or no attempt to assign any real animal characteristics to them. Other stories of the first kind treat the animals essentially as animals, but with the power of speech. In general, the more closely the author makes the animals conform to animal behavior, the better the story, although this is not a safe generalization to apply universally. Peter Rabbit is hardly a rabbit at all, he is more like a naughty little boy, but it would be difficult to improve on Beatrix Potter's story. On the other hand, stories such as _Charlotte's Web_ and _The Wind in the Willows_ derive much of their charm and effectiveness from the fact that the animals behave according to their animal nature, while the authors have skillfully selected animals with dominant characteristics that will mirror the characteristics necessary to the meaning of the stories when applied to the world of human beings.

There are also gradations of the extent to which animals are humanized in the second general type of stories. Some stories of this type assign the animals no human characteristics at all. Others, while not giving to animals the power of speech or making them act like human beings, do assign to them humanized thoughts and emotions. Many adult readers object to this procedure because they feel it is not "realistic," but it is natural for children to think of animals as having thoughts and feelings parallel to their own in similar situations. (And who understands completely, or even thinks he understands, the psychology of animal behavior?) C. W. Anderson, in *Blaze and the Forest Fire*, treats this problem skillfully. The reader will notice that Anderson never says that Blaze *does* understand Billy when he talks, or that Blaze really *does* recognize the urgency of the ride to the rescue, or that Blaze really *does* feel proud when he wears his new bridle; the story carefully states that *Billy* thinks Blaze *seems* to have the capability of such human thoughts and emotions.

Motif

This story presents a picture of a child and his animal friend which is not part of the world of fable or myth but rather part of the world of daylight experience, however exciting that experience may be in this story. Though the story is in one sense realistic (that is, the actions of the horse and his rider, the boy's response to the forest fire, and his ride from it belong to the realm of the possible and the probable), the action of the story follows a pattern which is familiar enough in the world of fairy tale. The boy sets out, like innumerable fairy tale children, from a secure home and goes deep into the woods to meet a great hazard or danger. As is the case with most recent fairy tales, the child, after a strenuous effort and some exercise of cleverness, escapes the danger and comes home to a happy conclusion. The softened conclusion which permits the child to escape danger or to triumph over it is characteristic of the modern as opposed to the "classic" in fairy tales: recent versions of "The Gingerbread Boy" allow him to escape the fox and come home to mama; recent versions of "Little Red Riding-Hood" go further than allowing the woodsman to cut her from the belly of the wolf, they allow her to escape the teeth of the wolf altogether. So it is in this tale: the conclusion allows Billy the fulfillment of a child's wishes, the restoration to a happy home. It even allows him a sense of heroic achievement.

Though the story follows the plot pattern of fairy tales, the story shows its "realistic" tendencies not only in the description of the boy and his horse, but in its description of the antagonist which they face: the fire. The fire, unlike the wolves or trolls in some fairy tales, is not a symbol for the hazards which children face. It is a completely natural enemy of child and adult alike. And the presentation of what the child can do against the fire and what the adult community can do is believable enough; it does not depend on magic or a *deus ex machina*. This is not to say that the story is either better or worse than conventional children's fairy tales; it is to say that it is both like them and different from them; it is to say that its plot pattern is like theirs and its fictional mode different.

Style

The style of this selection is clear and direct with little getting in the way of the simple narrative pattern. The syntactical patterns are extraordinarily varied considering the simplicity of most of the sentence structures that Anderson has consciously used to make the story readable by beginning readers. Again, considering the simplicity of the language Anderson limited himself to, he has very effectively created his mood and established the desired story pace. The author sets a mood of quiet and peace in the beginning, but as Billy discovers the fire and rides for help the pace quickens. The bits of descriptive language that Anderson does introduce add to the intensity of the action: "going like the wind," "the fire sweeping across the countryside," "straining every muscle," etc.

SUGGESTED PROCEDURES:

Literature Presentation

I. To set the scene for this story discuss the pets children have or have had. Talk about the things they and their pets have done or might do to help someone else.

II. The teacher should read the story in such a way as to exhibit the rhythm of the plot; for example, the sentences should move slowly when Billy is just riding along on Blaze enjoying the sights in the woods; one should feel a quickening of the pace when horse and rider smell the smoke of the forest fire and another quickening when they see the forest fire. The teacher should read very quickly when she reads those sections which describe the great ride, the animal using every bit of his strength to jump the high barbed wire fence. The pace of the story slows down when the adults have been notified of the forest fire, and, in the passages which describe Billy's receiving of the reward, the story comes to a quiet rest.

III. Discussion

A. Discuss the story. Have we ever heard a story where someone met something bad in the woods? (They may suggest "Little Red Riding-Hood.") Did Billy and Blaze meet something bad in the forest? Why is a forest fire bad? Try to elicit a parallel between the fire and a monster. Children should be familiar with this type of plot by now.

B. What kind of a ride did Billy and Blaze begin? What kind of a ride did it become after Billy discovered the fire? How did you know it was a different kind of ride?

C. Why did Billy get chocolate cake with his supper and Blaze get extra petting and some nice carrots? Perhaps the children would like to tell of their own rewards for good jobs.

D. How did Billy feel when the townspeople brought him the packages? Some children may need these words explained: bridle, headband, riding breeches. Do you think that Blaze knew that he had something special when he and Billy used the presents that the people brought? (The author said that "Blaze arched his neck proudly.")

Composition Activities

I. The children might enjoy making up other endings for the story. What might have happened if Billy had fallen off Blaze when they jumped over a wall? What might have happened if either Billy or Blaze had broken a leg in the fall? What might the story have been like if Billy had not noticed the fire until they were deep in the forest with the fire between them and home?

II. In order to strengthen the conception of plot structures, the class might compose a model story orally as a group. They could consider different ways Billy and Blaze might have got help when they found the forest fire. The class might construct a story similar in plot but with different characters--perhaps a girl and her dog, an old man and his burro, etc.

III. The class might compose, or at least arrange, a story in this fashion: The teacher could write sentences on cards, one sentence per card. The sentences could be composed originally by the children, or by the teacher, or taken from a story. They could be composed by small groups who have attempted to summarize a story. Each child could illustrate the sentence that appears on a single card and the class could then attempt to arrange a series of cards on the bulletin board in the proper sequence.

Language Explorations

I. Vocabulary

A. The children in a class might like to make a "word bank" of descriptive words and phrases. They could construct folders, with the picture of an animal on one page and all the words and phrases they can think of that accurately describe the animal on the other. A permanent collection of folders could serve as a resource supply for children wishing to write about particular animals.

B. Give the children some practice in the use of synonyms by writing sentences from the story on the board and asking them to provide words that mean the same as underlined words.

Examples: "The thought of the fire sweeping across the countryside was too much." (roaring, running, tearing, etc.)
"It was a beautiful day." (lovely, gorgeous, etc.)

II. Diction

The children in a class might like to make a storehouse of allusions to animals much like the bank of descriptive phrases. They could make folders illustrating:

quiet as a mouse	cross as a bear
proud as a peacock	sly as a fox

This storehouse could be used as a basis of "pourquoi" stories (see first grade "myth" unit) or as a fund of comparisons that students could use in their subsequent writing exercises.

III. Morphology

Have the children think of as many words as they can that end with the "-er" sound: farmer, faster, runner, wider, etc. The children might be led to the recognition that these words fall into two general groups: (1) words that are like "faster" in that they mean "more fast," "more wide," etc.; and (2) words like "farmer" in that they mean "one who farms," "one who runs," etc. Students may notice that they can distinguish the two kinds of words by trying to add a plural -s to each. They should discover that the words in which the "er" means "more" can't add a further -s and still be real words [fasters].

Extended Activities

I. A sharing time could be set aside for each week. Teacher-pupil planning beforehand might indicate what types of things are to be shared. Perhaps individual stories and books read by the children may be two of the categories. These categories then could be indicated on a box, and those children that have something prepared could drop their names into the correct boxes.

II. A writing corner could be arranged as attractively as possible. A bulletin board about writing some particular type of stories could also be arranged in this corner. A small box or can could be decorated and labeled: "Come, write a story." In the container have some suggestive titles:

The Blast-Off of Blaze
The Boy Who Counted the Leopard's Spots
How the Peacock Became Proud
Billy and Blaze Receive a Present

III. The children could use the banks of descriptive words and phrases and of allusions to animals for guessing games. One student might select a folder, read some of the words, and ask the other children what animal is being described.

POETRY:

"This is the way the ladies ride" Time for Poetry
(Children will be interested to see if they can discover the different gaits of a pony by the words this old Mother Goose rhyme uses: "Tri, tre, tre, tree!" "Gallop-a-trot!" "Hobbledy-hoy!" They might compare the movement suggested by the rhythms of the language to the movement suggested during the frantic ride by Billy and Blaze.)

Robert Frost, "The Runaway" Time for Poetry
(In this poem Robert Frost provides a particularly vivid picture of a colt. The children might benefit in writing their own word pictures of animals from hearing this one.)

BIBLIOGRAPHY:

C. W. Anderson, Billy and Blaze (New York: The Macmillan Company, 1936).

C. W. Anderson, Blaze and the Gypsies (New York: The Macmillan Co., 1937).

Morgan Dennis, Burlap (New York: The Viking Press, 1962). Burlap is a basset hound who is only tolerated until he proves his worth by capturing a bear for a circus.

William Pène Du Bois, The Great Geppy (New York: The Viking Press, 1940). Geppy is a bright red and white horse who can talk and write; Geppy also helps a circus by solving a mystery.

Lois Lenski, A Dog Came to School (New York: Oxford University Press, 1955).

Margaret Otto, Cocoa (New York: Holt, Rinehart, and Winston, 1953). The story of a small boy and a colt.

Unit 16: Animal Story:

HOW THE WHALE GOT HIS THROAT

THE BEGINNING OF THE ARMADILLOS

THE CAT THAT WALKED BY HIMSELF

ANIMAL STORY:
HOW THE WHALE GOT HIS THROAT
THE BEGINNING OF THE ARMADILLOS
THE CAT THAT WALKED BY HIMSELF

CORE TEXT:

Rudyard Kipling, Just So Stories (Garden City, New York: Doubleday & Company, Inc., 1952).

GENERAL INTRODUCTION:

This is the second of three units in the elementary school program based on Rudyard Kipling's Just So Stories, among the all-time favorite animals stories. The stories, embracing elements of the folk tale, the fable, the modern fanciful tale, and the myth, are primarily just for fun--with language, ideas, and literary forms. The stories are a veritable storehouse of the "fun things" one can do in playing with language--incremental repetition; alliteration; parallelism; onomatopoeia; humorous variations of established patterns; deliberate misunderstandings of meanings, spellings and pronunciations of words, etc. Consequently, the major objectives of this unit are (1) to allow children to have fun with language, forms, and ideas; and (2) to expose them to some of the humor and infinite variety, to some of the possibilities available to them as users of their native language.

These stories are of course intimately related to the first and third grade units on the Just So Stories, and somewhat less closely to most of the other "animal story" units in Grades one through six. The stories of this unit, in that they succeed in making a gentle spoof of elements of the myth, the folk tale, and the fable, are related to the units on the fable, folk tale, and myth throughout the elementary program. Perhaps the most important relationship between the Just So Stories and other units of the curriculum, however, is that the joyful treatment of language builds toward a fuller appreciation of the nature and possibilities of English in the same tone and general manner as is evident in the works of Dr. Seuss (second grade "adventure" unit), A. A. Milne (third grade unit on Winnie-the-Pooh), and the inimitable Lewis Carroll (sixth grade unit on Alice in Wonderland and Through the Looking Glass). For the very special genre of the "pourquoi" (or "how animals got that way") stories, the first grade unit on the myth should be extremely helpful to the teacher of this unit.

BACKGROUND INFORMATION FOR THE TEACHER:

Author

Rudyard Kipling was one of the most prominent and versatile British writers at the end of the nineteenth century. Kipling spent a good portion of his life in India, while it was still a British colony, and he is best remembered for his poems and stories that portray British soldiers on duty in India and the natives and animals of the Indian jungles. While he was in India, he became familiar with the Jataka tales--native stories that resemble the fables of Western literature, but which had origins more nearly like the origins of the folk tale in Western civilization.

Genre

The Jataka tales frequently told of certain jungle animals and their characteristics, usually within a "wise beast--foolish beast" plot structure with the animals playing speaking parts in order to teach moral lessons. In the Just So Stories, written especially for children, Kipling imitates the pattern of the Jatakas. Consequently, since the specific genre of the Just So Stories is difficult to fix they are here called "animal" stories; and the similarities and differences between these stories and other more firmly established genres are discussed.

In these stories Kipling employs the devices and methods of nearly all the various kinds of folk literature: his stories frequently deal with the origins of things, the "how" stories, how things got the way they are--a pattern particularly germane to the myth. The stories use the common devices of folk tales--the journey and monster motifs, the magical elements, animals that talk, the setting of "once upon a time" or "in the beginning of years, when the world was so new and all" or "another story of the High and Far-Off Times"; the stories with the talking animals nearly always make use of the common fable pattern of the conflict between the wise beast and the foolish beast and sometimes they even incorporate a "moral."

But the differences between these stories and the old folk literature, and part of the explanation of the difficulty of classifying the Just So Stories, arises from the rollicking mood of the telling; the tales are told in such a way that it is obvious they are at least partly satiric parodies of other forms. Kipling's Just So Stories are "mock-folk tale"in much the same way that the "mock-epic" is an imitation of the epic for purposes of satire and parody. That is, his stories play with the conventions of the folk tale partly to make fun of the conventions, partly to mock the folk imagination, partly to satirize the characters in the tale, but most of all to have fun with the reader or listener in a good healthy way. The tales are a take-off on the myths and the folk tales which students have previously met and which they will later meet again. The stories also prepare students to read other kinds of works which manipulate standard literary forms for amusing purposes. Although students will not be able to say much at this level about such subtle techniques, they are likely to sense the gaiety and the excellence of these stories. The fanciful ("magical") quality of the stories renders the humor much more affable.

Structure

The most obvious structural motif in each of the three stories for this unit is the conflict between the wise beast and the foolish beast, although with a number of variations. In "How the Whale Got His Throat" there is a dual conflict between the wise and the foolish: most notably for the story of course is the conflict between the "infinitely resourceful" Mariner and the whale, who has swallowed up every fish in the ocean in his greed . . . every fish, that is, except the 'Stute (for "astute") Fish, who forms the wise party in the other relationship between the foolish and the wise. After the manner of the fable, which "How the Whale Got His Throat" copies (as well as copying the myth pattern of the explanation of natural phenomena), the foolish beast receives his come-uppance because of his inordinate pride and his excessive greed. The story also contains vestiges of the journey motif: the sailor is isolated in the middle of the sea, he encounters a monster, and because of his resourcefulness he conquers the monster and returns to the safety of his home, missing only his suspenders (which you must not forget). But this motif serves only the basic plot outline; it does not carry the meaning of the story as significantly as the wise beast--foolish beast motif.

The structure of "The Beginning of the Armadillos" is similar. Here there are two "wise" beasts banded together against the foolish Painted Jaguar. The story of how they mix up the poor jaguar and then finally solve their problems by "becoming" a new kind of creature does not have the moral suggestiveness of "How the Whale Got His Throat," since the jaguar does not receive a come-uppance because of any moral deficiency. The young Painted Jaguar was just too young and too inexperienced, not necessarily too depraved, to cope with the exceeding cleverness of the animals "with their scales lying lippety-lappety one over the other, like pine-cone scales."

"The Cat That Walked by Himself" affords another interesting variation of the wise beast--foolish beast motif. In this story there are any number of relationships that could be interpreted as the conflict between the wise and the foolish: the cat and the other animals; the animals and the woman; the cat and the woman; the cat and the dog; the cat and the man; and even, for those cynical adults who may be aware of the way of the world, the man and the woman. The curious thing about this presentation of the wise and the foolish is the way that the pride of each character makes him outsmart himself so that none can be selected as the "wisest" of the group. Children listening to the story might have a fine time deciding which came off better in the story--the cat or the woman. Both had to accept some of the bitter with the sweet. Once again, the subject of the tale is the one so common to the myth--the explanation of the creation of things, in this case the domestication of animals within the institution of the home.

Style

The stylistic features of these stories stand out as the most significant characteristics of the unit. They are ideal for reading aloud. They all (but most notably "The Cat That Walked by Himself") are full of repetition, both of situation and of words and phrases. The repetition of incident helps to unify and to structure the stories, but the real delight in the Just So Stories is Kipling's treatment of language. The child who has heard "The Elephant's Child" read skillfully in the first grade will not soon forget the "great grey-green, greasy Limpopo River, all set about with fever trees," and he will not listen in vain for such memorable phrases in the stories for this unit; he will delight in repeating such phrases even without knowing their meaning. In response to the mock shaking of the story-teller's finger, he will surely not forget the suspenders, just as he will be able to picture for a long time the cat walking "through the Wet Wild Woods, waving his wild tail and walking by his wild lone." All the stories are full of alliteration, assonance, onomatopoeia, malapropisms: in short, just about all the "fun" things that one can imagine in the English language. The teacher who does not capitalize on this opportunity to try to develop in her students a sensitivity to the sounds and the joyful experimentations with language will miss a chance she may not discover again soon.

The children will probably notice one stylistic device of these stories immediately: the narrator is a real personality speaking to a real listener, the "Best Beloved." In so many other stories the children have heard, the narrator remains completely impersonal; but the Just So Stories are told in a convincing story-telling manner. The stories derive much of their peculiar effectiveness from this personal, conversational narrative technique.

SUGGESTED PROCEDURES:

Literature Presentation

I. "How the Whale Got His Throat"

   A. Preparation

      1. Show the book to the class and have the title read. Discuss other Just So Stories the children remember from previous

grades. Let children tell stories they remember.

2. Recall the fact that these stories are written down the way a story-teller tells them. The author, Kipling, speaks to his audience as "O, my Best Beloved."
3. Discuss what a whale eats. Some adult whales have no teeth. Instead, the palate is furnished with an apparatus of whalebone for the purpose of straining from the water the small crustaceans that form their food. Explain that this story is an explanation of how the whale got this straining apparatus.

B. Although the pictures are complicated, the concepts developed from them are valuable. You might show the first picture before you begin reading the story, the second picture when the sailor begins jumping up and down, and the last picture after you have completed the reading.

C. Discussion

1. How did the 'Stute Fish keep from being eaten?
2. What did the Mariner do when he was swallowed by the whale? Why do you suppose he did it?
3. Why do you suppose the Mariner wouldn't come out when the whale asked him to?
4. What had the Mariner been doing while the whale was taking him home? Why?
5. What happened to the Mariner at the end of the story? What happened to the whale?

II. "The Beginning of the Armadillos"

A. Preparation

1. Discuss the story of "How the Whale Got His Throat" and explain that the children will hear another story that tells about changes in two animals.
2. Read the title and show pictures of armadillos. Explain that they are animals covered with a hard, bony shell. They burrow in the earth where they lie during the day, and venture out at night.
3. Ask the class to listen for anything in the story that might remind them of a myth. Review basic concepts of a myth. (Do not press this matter if the children appear to be unfamiliar with myth.)

B. Read the story to the class, showing pictures when appropriate. In places the sentences are quite long and complex. Read slowly with expression so the children can comprehend the meaning.

C. Discussion

1. Was there any resemblance between this story and a myth? Why do you think so?
2. How was the painted jaguar to distinguish between a hedgehog and a tortoise?
3. Why was the painted jaguar confused?
4. How did he find out which was the hedgehog and which was the tortoise?
5. What was the tortoise talking about when he asked the hedgehog to unlace his back plates? What was he comparing his back plates to?

III. "The Cat That Walked by Himself"

A. Preparation

1. Discuss the first two stories read and their likeness to myths. The mariner was a heroic person with more than normal powers. The hedgehog and the tortoise were changed or were able to change by an almost magical power. Explain that this is another story with some aspects of "magic" and that it involves a change.
2. Discuss life in the times of early man. See what understanding the class has. Explain that at that time all animals were wild.
3. Ask the class to listen for magic in this story and for the plot-pattern.

B. Read the story aloud, showing pictures where appropriate.

C. Discussion

1. What character was the "magical person" in this story?
2. Why do you suppose the cat didn't go into the cave the first time?
3. What kind of a home did the wild animals have?
4. What kind of a home did the woman make for the animals?
5. What made the animals come to the cave?
6. Why didn't the woman take the cat in when the cat came to the cave?
7. How did the cat get the woman to let him in?
8. Why do you suppose the cat wanted to come into the cave then?

Composition Activities

I. Encourage children to choose another animal and write about how it got a tail, a pointed nose, long ears, etc. Example:

How the Kangaroo Got Her Pocket

II. Ask the class to draw large, make-believe animals and then write a story of how their make-believe animal developed from an animal that we know today. Plan a period when they may show their pictures and read their stories for the class.

III. The children might like to choose another animal and write a story of how it became domesticated.

IV. The class might enjoy comparing the story of "The Cat That Walked By Himself" to "The Musicians of Bremen" (Grade 3 "fable" unit) as an opposite story: animals leaving their domestic homes and going back to the wild woods.

Language Explorations

I. Vocabulary

A. The following vocabulary is suggested for study from "How the Whale Got His Throat":

Cetacean	shingle (stepped out on the shingle)
mariner	froth (made the sea froth with his tail)
grating	man-of-resource-and-sagacity
Hi-ber-ni-an	door-sills of the equator

B. from "The Beginning of the Armadillos":

hedgehog	jaguar
tortoise	prickles
turbid Amazon	

II. Phonology

A. Read the rhyme the mariner spoke to the Whale upon arriving home.

B. Read the Jaguar's mnemonic rhyme in "The Beginning of the Armadillos."

C. Discuss rhythm and rhyme. Show how much easier it is to remember things that rhyme or have rhythm or begin with the same sound:

1. Stickly-Prickly Hedgehog (rhyming)

2. Slow-and-Solid Tortoise (alliteration)
3. the series beginning "starfish and the garfish . . . crab and the dab . . . " etc.
4. Consider the long series of actions of the Mariner after he found himself inside the Whale. (If each line of this series is printed on one card, children may select one card each and act it out.)

D. Have the children say the word "whale" softly. Ask them to notice how their lips feel when they make the initial sound in the word. Provide the children with a list of words, some of them beginning with the same sound. See if the children can identify words that begin with the same sound.

Examples:
whale
where
which
whistle
when
wear
whoop
wobble

(This activity will give them some training in listening for specific phonemes. Some children, for example, may be able to distinguish difference between the initial sounds of "whoop" and "wobble"; others may not. Most second graders should be able to recognize the difference between "where" and "wear.")

III. Diction

A. Discuss the 'Stute Fish's description of the Mariner.

IV. Form Classes

A useful exercise on the substitution of words from specific form classes in specific word order positions might be based upon the young jaguar's confusion of his mother's instructions. He mixes the instructions up, with humorous (and painful) results. Have the children consider the original instructions, and such corruptions of them as appear in the book.

Let the students experiment in making other sentences with the same words and phrases. What they will soon discover is that there are some substitutions that they can make but others that they cannot. They can make patterns changing "When you find a hedgehog" to "When you uncoil a tortoise," even though the patterns are humorous; but neither the students nor the young jaguar would make patterns changing "When you find a hedgehog" to "When you tortoise a find."

Extended Activities

I. Have the students begin a bulletin board of pictures of make believe animals and/or real animals met in the *Just So Stories*.

II. The children might enjoy dramatizing one of the stories in this unit, using their own words as they go along rather than memorizing a script.

POETRY:

John Godfrey Saxe, "The Blind Men and the Elephant"
The Golden Treasury of Poetry

Carolyn Wells, "How To Know the Wild Animals"
The Golden Treasury of Poetry

(Both of these playful poems about animals are written in the same spirit as the *Just So Stories.* In these poems children will also find some evidence of wise or foolish behavior.)

BIBLIOGRAPHY:

Louise Fatio, *The Happy Lion* (New York: Whittlesey House, 1954).

Sydney Hoff, *Danny and the Dinosaur* (New York: Harper & Brothers, Inc., 1958).
A playful dinosaur leaves the museum with Danny.

Bernadine Cook, *The Curious Little Kitten* (New York: William R. Scott, Inc., 1956).
A kitten becomes bewildered by the turtle's trick of making his feet and head disappear.

Unit 17: Adventure Story:

THE 500 HATS OF BARTHOLOMEW CUBBINS

ADVENTURE STORY:
THE 500 HATS OF BARTHOLOMEW CUBBINS

CORE TEXTS:

Theodor Geisel (Dr. Seuss), The 500 Hats of Bartholomew Cubbins (New York: The Vanguard Press, 1938).

May Hill Arbuthnot (ed.), Time for Fairy Tales (Chicago: Scott, Foresman and Company, 1961), pp. 316-322. The text without illustrations is reprinted in this volume.

ALTERNATE TEXTS:

Esphry Slobodkina, Caps for Sale (New York: William R. Scott, Inc., 1947). An adventure of a peddler and some monkeys.

Dr. Seuss, Bartholomew and the Oobleck (New York: Random House, Inc., 1949). A sequel to The 500 Hats, telling of Bartholomew's adventure in saving the kingdom of Didd from destruction.

GENERAL INTRODUCTION:

The 500 Hats of Bartholomew Cubbins begins realistically enough and goes off into a first-rate fanciful tale. The characters are memorable; the style distinctive.

The story depends on two standard devices of the fairy tale: the journey of a child away from home to meet a monstrous danger which threatens his life, and the use of repetition of similar incidents (a kind of theme and variation pattern) to develop the theme of the story. Dr. Seuss combines these two devices by causing the episodes in the child's journey from home to appear increasingly terrifying at one level and increasingly ridiculous at another. From the child's point of view (from the view of Bartholomew Cubbins) the incidents are increasingly terrifying. From the vantage points of the adult reader and probably the child who hears the story, the incidents are not so much terrifying as funny. They are funny because they are grotesque and fantastic; funny because they satirize royalty and the coterie of assistants which the monarch supposedly has about him: the wise men and yeomen, magicians, dukes, and executioners. The incidents parody the romantic treatment of royalty usually found in the fairy tale.

The objectives of this unit are (1) to present the students with a book that is both good reading and good writing; (2) to suggest the qualities of the hero which may turn up in a Bartholomew instead of in a Grand Duke; (3) to vary the traditional picture of the gracious king, introducing the social theme of injustice, or inequality; and (4) to present a story that contrasts the real and the fanciful.

This unit relates to the other units on adventure, especially those which draw a clear picture of the hero or spend some time on the characterization of the hero. And because the story is fanciful, it relates to those fanciful stories (such as another Dr. Seuss book, And to Think That I Saw It on Mulberry Street) which also suggest the change from the world of reality to one of fantasy. The theme of excess is to be found also in the first grade unit on Millions of Cats, the third grade unit on Mr. Popper's Penguins, and in the doughnut episode in Homer Price (Grade 4).

BACKGROUND INFORMATION FOR THE TEACHER:

Author

Theodor Seuss Geisel is an American humorist and artist who is affectionately known to children under his pseudonym of "Dr. Seuss." His books combine bland American foolishness with the humorous exaggeration of German comic artists. His illustrations can perhaps be described as "just beyond imagination," and his language is full of playful experimentation with the sounds of nonsense in the tradition of A. A. Milne, Lewis Carroll, and Edward Lear.

Genre

The 500 Hats of Bartholomew Cubbins is classed as an "adventure story," but it might also be classed as a "fanciful tale" (see Genre in the unit on And to Think That I Saw It on Mulberry Street), by virtue of the one element of the mysterious persistence of the hats. But the hats aside, the rest of the story is far from fanciful and closer to realism. Bartholomew's story is one of adventure, but not of romantic adventure. The people he meets are cruel (the executioner is about as nice as any); his life is repeatedly endangered;and he returns home at the end, somewhat richer, but not very much different. But while the story might be frightening for Bartholomew, it is not so for the reader. Bartholomew takes his adventure rather calmly and bravely. Were his terror to be emphasized, most of the reader's fun in the story would be lost. And the story is, without doubt, fun.

Structure

Dr. Seuss knows how to push a story from the believable to the ridiculous, one stage at a time. The parallel incidents cap one another, each one being slightly more removed from reality than the previous one. The technique is a literary analogue of the usual techniques of Laurel and Hardy: one hat, then two hats, then ten, then fifteen, then a hundred then 250, and then 500 HATS. The King is surprised, slightly insulted, then enraged. The wise men are perturbed, the magicians stumped, Wilfred sadistic, and the executioner poised to strike. By gradually pushing the story into the realm of the terrible and satirizing the terrible realms, the story gives us a sense that even Bartholomew Cubbins' journey into the basement of the executioner is a comic thing.

The function of the magical succession of hats is one other structural concern in the story, for this function may not be readily apparent. The story opens with the opposition of King Derwin high on his hill and Bartholomew down in the fields, with the opposition of a king's crown and the "plainest hat in the whole kingdom of Didd." The great distance between the king and the boy, between the ruler and the ruled, is eliminated by the succession of Bartholomew's hats, the last of which is put over the crown, completely covering it in the illustration. Like stories of the _Arabian Nights_ where a fisherman is made the possessor of great riches by some genii, Bartholomew becomes the possessor of both tangible and intangible wealth--the intangible being social equality.

We can suggest, at least, why the 500 hats appeared--why they turned up on Bartholomew's head and not on someone else's. Bartholomew's is the "oldest and the plainest" hat in the kingdom, but Bartholomew still likes it--"especially because of the feather that always pointed straight up in the air." Bartholomew is never ashamed of his low estate. And so he goes off to sell his cranberries, happy with the day and with himself. Then the boy with no pretentions meets the king who insists on a whole retinue of pretentious formalities. But instead of a hat being doffed, a whole succession of hats is doffed, and the King in the end wears Bartholomew's hat himself. By this time the King is relaxed, walking arm in arm with Bartholomew, instead of gazing down from the vast perspective of his palace. Thus the mysterious agency (perhaps Dr. Seuss) has chosen this time to bring King Derwin down to some realistic level. Bartholomew does not change--even though he returns home with 500 pieces of gold, he is still going back to his own estate.

Theme

The monstrous creatures in this story are not wolves or trolls, but the duke and the king and the executioner. The theme of the story is a social theme. It does not suggest (as does "Little Red Riding-Hood") that the central dangers in our lives consist in merely leaving home; it does not suggest that the central dangers of our lives are dangers that occur in advancing civilization, as does _Little House on the Prairie_. Rather, the story quietly suggests that the danger with which it wishes to deal is social and centered in the stupidity of rulers and the cruelty of arbitrary systems of justice. At the same time, the cruel ruler is a rather childish ruler. He manages to stop the horror to which he is subjecting

Bartholomew simply by appreciating the beauty of the last of the five hundred hats, by loving and appreciating Bartholomew. The danger is dissolved in childish joy.

Character

The Grade 8 unit, The Noble Man in Western Culture: The Making of the Hero, categorizes the heroic qualities under Justice, Courage, and Control. Bartholomew clearly uses the latter two to combat the opposite of the first--injustice. His calm temper, his own sense of what is just, stand him in good stead at the beginning of the book. Thus he refuses to fear his meeting with the King, because he knows he is innocent of wrong doing. Toward the end Bartholomew is less sure what justice is, but he still stands up bravely to meet whatever must be met.

Bartholomew retains these heroic qualities even when he faces the Yeoman of the Bowmen: he trembles, but he stands straight. Again Bartholomew tells the executioner (who would rather not chop Bartholomew's head off) to go ahead, to "please get it over with."

Style

The style of the story is as rhythmical as is its plot. Dr. Seuss is a master of syncopated rhythm; see for instance, the chant of the magicians--the dark and mysterious exhortation that is to remove this threat, this Hat, forever.

The syncopated rhythm not only gives delight to children; it parodies the spooky-wooky effects of the magical verses in more serious poetry. Because of the rhythmic quality of Dr. Seuss' prose and its general appropriateness to oral reading, the teacher ought to read the story aloud; but she ought not to do this until she has read the story over to herself a great many times and knows pretty much what the story has to say.

The pictures which accompany the text reinforce its meaning. The satire on royalty is suggested in the picture of the king looking down on all that he can survey and Bartholomew Cubbins looking up at the same scene from the peasant's perspective. The beauty of the hat, the magic which resolves the crisis of the story, is a beauty hardly described at all in the text; it is described rather fully in the pictures on the last three pages. This book is one of the more delightful children's books written by a modern American writer.

SUGGESTED PROCEDURES:

Literature Presentation

I. Begin preparation for the story by discussing journeys, or "trips," that the students have taken themselves. They can discuss the length of their trips, the reasons for their trips, etc.

It would be most helpful if some student could tell about a trip that he had taken alone, without his parents or other close relatives. Ask the student to tell as much as he can about how he "felt" during certain parts of the trip. If none of the students have gone on journeys alone, the children might like to imagine together what such a trip would be like.

Tell the children that the story they are about to hear is about a little boy who went on a short trip alone--and his trip turned into an "adventure." The children will undoubtedly be familiar with "Dr. Seuss" (Theodor Seuss Geisel), and they will be intrigued by the name of the story.

II. Read the story aloud in its entirety. The rhythms in the story are very important; so are the illustrations. The teacher should have read the story aloud and have become very familiar with it before she attempts to read it to the class.

III. Discussion

A. Ask the children if the story is real. (Since it begins in reality but shifts early to the fanciful world, children may be confused unless the teacher's questioning helps them to see the movement of the story from reality to fantasy.)

B. What is the narrative pattern of the story? (The teacher should by her questions help the children to see that this story is based on the journey-from-home-to-isolation motif.)

1. The hero, wearing a comfortable hat, leaves a secure home to sell a basket of cranberries.
2. Bartholomew (peasant hero) meets the King (royalty); the people are called to remove the hat; Bartholomew meets the executioner (monster) and the Grand Duke (monster).
3. Have the children discuss the incidents treating Bartholomew's narrow escape from death, his sudden rescue, and his return home.
4. Have the children discuss the rhythm of the plot: the departure from home to meet the King, the episodes of the hats, and the return to the secure home.

C. Why was it important that the hero remove his hat? How would you have felt if the Captain of the Guard had grabbed you? How do you think Bartholomew felt?

D. What are the attitudes of the respective characters as they attempt to remove Bartholomew's hat? Why do you think the Duke was the only impatient one?

E. In introducing the story, you have told the children that this story was about a little boy who went on a trip alone--and that his trip turned into an "adventure." See if they can imagine what might turn a trip they might take into an "adventure."

F. What kind of person was the King at the beginning of the story? What kind was he at the end?

G. Have the children try to recall other stories which they have read in which there appear peasants and royalty, in which children leave home and face dangers away from home.

H. Ask the children to discuss the King's view of the scene from the castle and Bartholomew's view from the hut. (Have them discuss the differences between the two if they are able to perceive any differences.) See if the children can determine any difference between the two "feelings" evoked by the same scene. (The King's feeling of power and Bartholomew's feeling of insignificance.)

Composition Activities

I. The children might enjoy composing, either orally or in writing, their own stories beginning:

If I were Bartholomew Cubbins, I . . . .
When Bartholomew went down to the dungeon, he . . . .
I think Bartholomew was the kind of boy who . . . .
I think the Grand Duke was the kind of boy who . . . .

II. See if the children can compose some of their own magicians' rhymes.

Language Explorations

I. Vocabulary

Discuss the vocabulary of the story informally, concentrating on a discussion of the following:

(1) proper names in the story

(2) the following words, all probably unfamiliar to most second grade students:

Cranberry bog
hut
mansion
cockatoo
crimson

sire
trickster
gigantic
paradise
impudence

muttering
mysterious
dungeon
turret

Extended Activities

I. Have the children prepare figures of the characters in the story for a flannelboard presentation. Attempt to see that the children bring out differences in costume between the commoners and the royalty, and in the types of houses they prepare for background. They can help to dramatize the movement of the story if they will prepare a hut, a town house, a mansion, and a castle in order to provide a changing background as the story progresses. They could display their flannelboard figures as the story is read aloud again, or they could write their own script.

II. There is a film of the alternate selection *Caps for Sale* produced by Coronet Films. Another excellent film providing some parallels to the core selection is *The Peddler and the Monkeys*, also a Coronet Film. These may be obtainable from the Bureau of Audiovisual Instruction of a local University.

III. On oaktag board, the children could draw scenes taken from the story and write explanatory sentences beneath them.

IV. Have the students prepare a mobile using many hats.

V. Let children pantomine scenes from the story and have the others guess which scene is being presented.

POETRY:

Beatrice Curtis Brown, "Jonathan Bing" *Time for Poetry*
(This delightful poem, a favorite of children, relates a story of the relationship between another humble commoner and his deference to a king's demand for "proper" homage. Although the poem is basically a "narrative" poem, the children may enjoy discussing the lack of the characteristics of "adventure." This poem is especially useful for choral reading.)

Edward Lear, "The Akond of Swat" *Golden Treasury of Poetry*
(This poem, built upon a long series of variations upon a single rhyme, raises a good many questions about the deportment of a royal personage. After discussing the story for this unit, the children might enjoy attempting to answer the author's questions.)

BIBLIOGRAPHY:

Reda Davis, Martin's Dinosaur (New York: Thomas Y. Crowell Company, 1959).
An adventure story in which an American boy ventures into a dungeon of a Welsh castle and meets a dragon believed to be a dinosaur.

Harvey Weiss, The Expeditions of Willis Partridge (New York: Abelard-Schuman, 1960).
Another adventure fantasy about a school boy.

Unit 18: Adventure Story:

THE BEARS ON HEMLOCK MOUNTAIN

ADVENTURE STORY:
THE BEARS ON HEMLOCK MOUNTAIN

CORE TEXT:

Alice Dalgliesh, The Bears on Hemlock Mountain (New York: Charles Scribner's Sons, 1952).

ALTERNATE TEXT:

Lynd Ward, The Biggest Bear (Boston: Houghton Mifflin Company, 1952). A young boy, in search of a bearskin for his barn, goes hunting for the biggest bear.

GENERAL INTRODUCTION:

This is an American folk tale collected by Colonel Henry Shoemaker (see the book's Acknowledgement) and set down in its present form by Alice Dalgliesh. The story concerns the dangers that lurk in the wild wood; but, as important as the dangers are, the friends in the mountain are just as important to this story. Jonathan has, so to speak, been apprenticed to his Uncle James in nature lore. Together they see a rabbit washing, a raccoon wetting its food, and together they speak of bears. Uncle James--fourteen and so only six years older than Jonathan--himself had once seen a bear. When Jonathan goes over Hemlock Mountain he is not alone--his friends the birds, the rabbits, and the squirrels are all with him whenever he stops.

The Bears on Hemlock Mountain is a "tall tale," but the story is nevertheless a realistic adventure. The tale could be much taller; in fact, not until Jonathan finds the method of saving himself does the tale become tall. The background of his family, of the cooking, of his errand, and even of the bears--they are all realistic. This is not a quest for the Holy Grail, and the enemy is no mythical beast. Jonathan, the hero, is in a "real" world with "real" people.

The objectives of this unit are (1) to give the students a story that is adventurous and exciting as well as of literary value; (2) to present a boy as hero who with his resourcefulness saves his life; (3) to allow the students to experience vicariously Jonathan's adventure, to share his courage; and (4) to develop and reinforce the student's notion of plot structures and plot development.

This until builds on Little Tim and the Brave Sea Captain and leads to the other units on adventure (such as Homer Price, fourth grade; Robin Hood, fifth grade; Big Red and Tom Sawyer, sixth grade). The progression is toward a fuller understanding of the narrative plot techniques treated in secondary units (The Making of Stories, Grade 7; nearly all of the Grade 8 units, especially The Epic Hero; the Grade 9 unit, The Epic: The Odyssey; The Leader and the Group, Grade 10; and the Grade 12 units on Shakespearean Tragedy and The Christian Epic). Because of the theme of this story, the teacher should find useful the unit, The Courage of Sarah Noble.

BACKGROUND INFORMATION FOR THE TEACHER:

Author

Alice Dalgliesh, born in the West Indies and educated in England, was trained as a kindergarten teacher in America. Afterwards she was a children's book editor for Scribner's. She has written a number of children's books, many about early America.

Genre

The Bears on Hemlock Mountain is somewhat more than a simple adventure story. It is a nature story. Jonathan learns to recognize and understand the wildlife of the forest. He considers himself the friend of the squirrels, the rabbits, and the birds. And he is more sensitive to the dangers of the mountain too, more sensitive than the adults. Because he is able to understand the bears and his animals friends, Jonathan saves his life. He does not panic, he keeps his head, and on his head he keeps his pot. And he waits. Like an animal, he just stays without moving and waits for help.

But no one would deny the adventure of the story. The refrain, "THERE ARE NO BEARS ON HEMLOCK MOUNTAIN," is echoed throughout the story. The rhythm and the pace accelerate as Jonathan goes over the mountain and back again. The adults deny that there are bears; Uncle James seems to remember seeing a bear; and Jonathan certainly is expecting bears.

Motif

Like the conventional folk hero, the child in the story is set a feat to perform, the carrying back of the iron pot; like the folk hero, he has to separate himself from his home, go out on his own, at first aided by certain compatriots (the small animals of the wild wood). He has to wander for a long time, stopping at a place of respite like the folk hero. Finally, alone, he has to face a great enemy: the bears. But through his ingenuity, he is able to get away from the dangers which threaten him and return to a happy home. Such a folk hero as Thumbling in the Grimm's fairy tales goes through much the same sequence of trials and successes in a somewhat more fabulous world.

Character

The story, being an adventure story, does not concentrate on character so much as on plot. But with its element of mystery, it allows children to face danger vicariously and to see Jonathan's resources and his courage. Jonathan's resources are not the magical ones conventional to the folk hero; they are resources of intelligence, maturity, and poise. He is a resourceful boy because maturity has been demanded of him by his family and because his family has not only asked that he be a man but has also provided for him a stable "bread and butter" home culture. It has asked him to be a man and then looked out to see that he is rescued when a man's burdens are too much.

Because the units on adventure (as well as other units) do lead toward the consideration of the epic hero, it is well to place Jonathan against this background. On a limited scale he does possess some heroic qualities. The unit The Making of the Hero breaks the heroic qualities into three areas: Courage, Justice, and Control. Two of these come into play here: Courage and Control. Jonathan repeats the refrain to himself "to keep up his courage," and this in the face of his near certainty that there are bears on Hemlock Mountain. And of course his hiding under the pot and waiting is clear evidence of keeping a clear head, of reason over passion, of Control.

Theme

Some of the finest touches of the book are its tender and yet unsentimental portraits of rural family or clan life. But the book may suggest, rather subtly, that the prudence and common sense which are the strength of the family also constitute its central limitation. The refrain, "There are no bears on Hemlock Mountain/ No bears at all" is a common sense remark. The intuition of the boy tells him better. The bears are there. The refrain which runs through the book derives stylistically from that incremental repetition which is the stock-in-trade of children's stories and of such poems as "This is the House that Jack Built." The book does not tell a great story, but it tells a good one clearly and well.

SUGGESTED PROCEDURES:

Literature Presentation

I. If the teacher wishes, she may begin the reading of this story by relating it to the children's experience, asking them if their mother has ever sent them on an errand and if they had any adventures on this errand.

II. It is important to read this story so that the incremental repetition is read correctly. For example, at the beginning of the story Mother says that there are no bears simply to reassure Jonathan; but as soon as Jonathan leaves, when Mother is not quite so sure, the refrain must be read in a way that implies doubt. This refrain starts out as a game for Jonathan, but then is repeated to give him courage.

The illustrations are important to this story. The cookie making and the refrain give a concreteness to this repetition. The blue and white illustrations give a feeling of Early Americana; they should be shown along with the reading.

III. Discussion questions might include the following:

1. How did his mother feel when Jonathan started off on his journey?
2. How did Jonathan feel just as he left the gate?
3. How did he feel when he remembered his little animal friends upon the mountain?
4. How did Jonathan feel when it was very still and all he could hear was his boots going "crunch, crunch, crunch"?
5. Why was Jonathan even more afraid when he realized the other side of the mountain felt like spring?
6. How did Jonathan feel when he had to go back to Aunt Emma's for the kettle?
7. How did he feel when it started getting dark?
8. How did he feel when he saw two big somethings? when they moved slowly toward him?
9. Was the kettle a good place to hide?
10. What did the bears do when they came up to the pot?
11. Why didn't they try to knock the pot over?
12. How would you feel if you were hiding in the kettle? What would you think?

Composition Activities

I. So that they might better understand the general conception of the story (a not-very-tall-tale) and the accumulative structure of the story, some of the children might enjoy writing up an account of the story as it might appear in a newspaper. They would recognize that a news story usually gives the most important part of the story first, in this case Jonathan's action of saving himself by hiding under the kettle. The structure of the story itself, however, in order to build up suspense and make a "good story" builds to a climax (or "punch line," if you wish) rather than from one. The children would also recognize that the newspaper account would have to be entirely factual.

II. Some of the children might enjoy attempting to display the elementary principles of suiting writing to the audience. They might, for example, write two letters, as though written by Jonathan, that describe his adventure. One of the letters could be written to Aunt Emma. Jonathan would not want to frighten her, so he would probably play down the danger and consequently his own courage and control. The other letter, written to Uncle James, might even tend to exaggerate the experience in order to impress this "uncle" who is only six years older than Jonathan.

III. Some of the students could continue the story from the time that Jonathan was found. The picture of the uncles going off into the woods with their guns on a bear hunt could be the beginning of some good stories.

IV. Another continuation that might be possible for some children, especially those who have some interest in the customs of pioneering people would be to write a story describing the christening for which the kettle had been borrowed. The story would include the family gathering, some of the personalities included in the family, the preparation of food, etc.

V. Some of the children might enjoy writing stories modeled after the core story. They could begin with an errand that they have been asked to go on and build suspense through the use of real or imaginary dangers.

Language Explorations

I. Diction

A. There are a number of expressions and figures of speech that are particularly colorful in the story, but they may be unfamiliar to a number of the children. The class could discuss the "plain" meaning of some of these expressions:

done to a turn
laid eyes on
stuff and nonsense
lumbering off into the woods

B. The children might investigate together the "sensory" diction in the story. See if they can list the words and expressions that make them "feel," "smell," "see," "hear," or "taste."

II. Phonology

A. The class might discuss how the "crunch, crunch, crunch" sounded when Jonathan went up the mountain, when he went down the mountain, again back up the mountain, and finally how it sounded when the bears were crunching in the snow.

B. The children might read the refrain, "THERE *ARE* NO BEARS ON HEMLOCK MOUNTAIN. NO BEARS AT *ALL*," as Jonathan's mother said it, as Jonathan said it, as Aunt Emma said it. In other words, see how the refrain varies with each appearance, until it finally turns conditional with Aunt Emma and positive after the bears appear. (This exercise shows how suprasegmental features [stress, pitch, and juncture] operate in the language.) After they have practiced producing various emotions and meanings through the use of intonation patterns, the children might enjoy reciting and acting out the refrain to see if other children can guess from the way it is said which point of the story is being represented.

Extended Activities

I. This story is easy to dramatize. A dramatization of the basic story helps to establish the notion of plot development, building to a climax through the use of "foreshadowing." (A kind of ominous "foreshadowing" is the major effect of the use of the refrain throughout this story.) This story, representing Jonathan as a small hero through an "epic-type" adventure, uses a kind of plot development particularly attractive to children and particularly useful to them for their own narrative purposes.

II. It would be fairly easy to build a small set with miniature movable figures to use in retelling the story. The figure of Jonathan could simply move up and down a paper "Hemlock Mountain" as the story is recited or told by the children.

POETRY:

Mary Austin, "Grizzly Bear" *Time for Poetry*
(This brief little poem offers a humorous warning to any who might have to cross Hemlock Mountain after dark.)

Eugene Field, "The Duel" *Time for Poetry*
(This poem about the gingham dog and the calico cat has been a favorite of children for years. It builds suspense within a "tall tale" structure in much the same way as *The Bears on Hemlock Mountain*, although the solution of the poem *is* beyond the realm of reality.)

BIBLIOGRAPHY:

Robert McCloskey, *Blueberries for Sal* (New York: The Viking Press, Inc., 1948). While picking blueberries a little girl and a small bear cub have a lovely adventure.

Jeffrey Potter, Robin Is a Bear (New York: The Viking Press, Inc., 1958).

Robin, a very friendly bear, creates problems for everybody.

Unit 19: Myth:

THE GOLDEN TOUCH

MYTH:
THE GOLDEN TOUCH

CORE TEXT:

"The Golden Touch," from Margaret Evans Price, Myths and Enchantment Tales, ill. by Evelyn Urbanowich (Chicago: Rand McNally & Company, 1960).

Note: As is the case with most myths, fables, and folk tales, there are innumerable versions of the story of Midas, the king with the golden touch. In the "classical" version, the story of the golden touch is only a very brief part of the legend of Midas; it is perhaps best to avoid this version for second graders and concentrate on just the part of the story concerning the golden touch. In the other extreme, the best known version of the story is the full-blown short story, the "literary" version of the story by Nathaniel Hawthorne. This version is not recommended because it concentrates on the "story" at the expense of the relationship between man and god that is necessary to the "myth-qualities" of the legend. The teacher should be sure to choose a version of the tale which specifically states that Midas' wish was granted by the god Bacchus (or Dionysus, the Greek name for the same god), not by a "shadow", or a "voice," or a "handsome young stranger" as indicated in some versions. Since the story is probably better told than read anyway, the teacher may read a number of versions of the story and tell her own version, making sure to include the elements necessary to the discussion in this packet. The excellent illustrations by Evelyn Urbanowich that appear in the book by Margaret Evans Price listed above would facilitate the telling.

ALTERNATE TEXT:

"The Fisherman and His Wife," from May Hill Arbuthnot, Time for Fairy Tales (Chicago: Scott, Foresman and Company, 1952, revised 1961).

GENERAL INTRODUCTION:

This unit is the second of a series of units dealing with the world of myth, a world so important that, without understanding it, one can hardly understand native Western literature. Myths are stories invented and used by people of primitive cultures to explain many of the natural--and, as they believed, supernatural--phenomena that they observed about them. The story of "The Golden Touch" contains many of the elements of the folk tale and the fable as well as the myth, but since it ultimately deals with the relationship between god and man, it is best placed in the series of units on the myth. This unit introduces the world of Greek mythology to the children, building upon the first grade unit on the American Indian nature myth.

The objectives of the unit are (1) to continue understandings begun in the unit on nature myths in the first grade; (2) to broaden the child's literary background by adding myths of a different culture; (3) to extend the study of plot motifs and literary devices common to children's literature; and (4) to enable the students to hear a story that they will find enjoyable and valuable.

Myths are a part of a child's literary heritage and they are necessary to the understanding of many fine literary works which the children will study later. The teacher of ths unit should be familiar with the series of elementary units on the myth(one unit in each of the first six grades); and she will particularly find a trilogy of seventh grade units on mythology useful. The series, called Religious Story (Part I: Classical Myth; Part II: Hebrew Literature; Part III: American Indian Myth), furnishes a good deal of the information the teacher of even very young children should have if she is to teach the myths with some fullness of understanding. Furthermore, insofar as the story, "The Golden Touch" directly or indirectly implies a facet of Greek moral idealism, this unit relates to the entire curriculum's consideration of literature as a vehicle for expressing the corruptions of the good life and for expressing imaginatively the essential moral and ethical precepts and assumptions of our culture.

BACKGROUND INFORMATION FOR THE TEACHER:

Genre

It would be justifiable to introduce even very young children to the body of ancient mythology just in order to prepare them for the constant references to and uses of myth in modern literature. But many of the ancient myths so capture the imagination of children even in the present scientific age that they may properly serve as the core of an enjoyable as well as instructive experience. Very simply, myths are stories used by people of primitive cultures to explain their ideas about deities, the origin of the world they live in, and the workings of nature. The principal themes of myths are the creation of the earth, peoples, and creatures; the origin of seasons and constellations and other natural phenomena; and the origin of social or religious customs.

Almost all primitive cultures have developed bodies of literature which could be called myth, and many of them are amazingly similar although the cultures may be far apart in time and place. Indian, Norse, Japanese, and Greek myths are original with the culture, but the

Roman myths were in a large part borrowed from the Greeks and superimposed on the Roman culture. In all these bodies of mythology, the myths are attempts to explain the environment of the people. It was only natural that the myth-makers used the things they could see--the sun, the moon, the stars, the wind, the sea, plants, animals, etc.--to symbolize the forces they believed operated to make things happen to them. The people in primitive cultures generally accepted the literal truth of their mythology, frequently developing it into an organized body of religion.

This story, from the most famous body of mythology, the Greek, contains one major characteristic that persuades us to place it in the units of myth rather than the units of folk tales or fables: ultimately, the story treats of the relationship of man to a supernatural being not the Christian God. Otherwise, we might easily call this story a fable, since it has some of the fable characteristics; but fables and folk tales deal in general with the relationships between men and other men.

Structure

The structural elements of this story mark it as being in the traditions of folk literature. The story has an obvious moral in the manner of the fable. The basic motif of the story is a variation of the common wise beast--foolish beast motif, with at least two parallel situations occurring at the same time. Midas quite obviously errs foolishly, motivated by his excessive greed for tangible goods, when he makes his request of Bacchus (Dionysus). For a time it appears that Midas has achieved the happiness of his heart's desire, but he quickly comes to realize the error of his desires. Besides the contrast between the foolishness of the human Midas and the wisdom of the god Bacchus, there is a definite contrast between the innocence of Marigold and the avarice of Midas (at least in the versions of Margaret Evans Price and Hawthorne). Midas becomesmore and more delighted as he turns things to gold until he is in danger of starving, and until he bestows the tragic kiss on his beloved daughter, turning her into a golden statue. Meanwhile, Marigold is described as delighting in "the cool wind blowing through her hair," "singing birds," and the "first anemones." Here too at the end the wisdom of the child conquers the folly of the greedy father.

Theme

The fable-like moral that emerges from this symbolic, allegorical story is quite simple: wealth brings neither happiness nor wisdom. The ethical application of the story asserts of course that the consequence of greed is sorrow; in this regard the suggested alternate selection, "The Fisherman's Wife," parallels this story. Ilsabil, like Midas, suffers from inordinate greed, her want increases with her wealth and glory, until she at last is reduced again to the miserable life she wanted to escape. The two stories show that greed can be a "monster" which victimizes rich and poor alike. But on another level, Midas' greatest sin is the presumption that moves him, an ordinary sensual man, to desire powers which belong only to the gods. Only when he shows humility and repentance can he escape the powers he cannot control. This story should be suitable for children at this grade level, since the world represented is "this worldly" enough for children to visualize it as real, yet marvelous in its grandeur, and the "meaning" of the story is quite transparent.

One word of caution: In the elementary school, myths should not be taught formally with emphasis on the names of gods and goddesses and the realms of each. Rather, they should be presented for the story and its significance to the culture in which it originated. The primary reasons for teaching the myths should be the beauty, the imaginative quality, and the entertainment values of the myths themselves. Only indirectly are they preparations for what is to come later in the literary experience of the child.

SUGGESTED PROCEDURES:

Literature Presentation

I. As an introduction to the unit, the teacher might help the students recall the American Indian nature myths in the first grade unit on myths. They might recall that in such stories the gods act like human beings. They should perhaps be told, in preparation for this unit, that the ancient Greek religion recognized many gods and that the god in this unit (Bacchus, by Greek name Dionysus, the god of "gaiety") is only one of the Greek gods.

II. Read or tell the story to the children.

III. Discussion

1. King Midas was a very wealthy man. Why did he wish for the golden touch?
2. If Bacchus appeared to grant you a wish, what would you wish for? Do you think you would wish for something different if you took more time to think about it?
3. What are some of the important things which money (or gold) cannot buy?
4. What did Marigold consider important?
5. Discuss the significance of Marigold's name--"gold" for her father's love of gold. A marigold is a flower.
6. The children might like to discuss how this story is like or unlike other stories they have read recently.

Composition Activities

I. Ask the children to imagine what might happen to them, or to someone else in their class or family, if they had the golden touch today. Individual compositions, especially oral, could result from a discussion; or a number of suggestions might be employed and expanded in a group composition.

II. The children might enjoy attempting to rewrite Midas' wish very carefully so that he gets just what he desires and nothing more, especially avoiding the unpleasant consequences that he does suffer.

III. Help the children recall some foolish wish that they themselves have made without thinking carefully. They could write some very interesting short stories about what would have happened if the wish had been granted.

Language Explorations

Ask the children if they have ever heard the expression. "He sure has the golden touch," or "He is a regular Midas." If they haven't heard the expressions, see if they can determine their meaning. The students may be able to recall other proper names frequently used in the same fashion:

"Boy, what a Scrooge he is."
"Who do you think you are--Tarzan? (Superman, Mickey Mantle, Johnny Unitas).
"He's a regular Jesse James, the way he steals that ball!"

Extended Activities

An excellent class project for this unit is the production of a stick- or hand-puppet play. The children can write the story in dialogue, with some necessary passages of narration, and recite their parts as they manipulate the puppets.

POETRY:

"Simple Simon" — Golden Treasury of Poetry

(Although there is nothing of myth in this old nursery rhyme, the children will find a familiar name that may be used in the same way that the name "Midas" is frequently used to refer to a particular quality. See also the Language Explorations.)

Eleanor Farjeon, "Griselda" — Golden Treasury of Poetry

(The children will enjoy this amusing poem about a little girl with a kind of greediness somewhat different from Midas' greediness for gold. Second grade children might have some first hand understanding of the consequences of Griselda's greed.)

The Bible, "Treasures in Heaven" (Matthew 6)
Golden Treasury of Poetry
(These very brief lines from the Sermon on the Mount provide a nearly perfect expression of the "moral" of the story of Midas. The myth makes the final line of this selection very clear, to even young children: "For where your treasure is, there will your heart be also.")

BIBLIOGRAPHY:

The teacher should have *Ingri and Edgar Parin D'Aulaire's Book of Greek Myths* (Garden City, N. Y.: Doubleday & Co., Inc., 1962) on her bookshelf for the teaching of units on myth: this book is graced with a text which fascinates any audience, and with a host of compelling illustrations.

Unit 20: Fable:

THE HARE AND THE TORTOISE

THE ANT AND THE GRASSHOPPER

FABLE:
THE HARE AND THE TORTOISE
THE ANT AND THE GRASSHOPPER

CORE TEXTS:

"The Hare and the Tortoise"
"The Ant and the Grasshopper"
--from Joseph Jacobs (ed.), The Fables of Aesop (New York: The Macmillan Company, 1950).

Note: The identical versions of both core selections also appear in May Hill Arbuthnot, Time for Fairy Tales (Chicago: Scott, Foresman and Company, 1952, revised 1961).

GENERAL INTRODUCTION:

This is the second in a series of elementary units on the classical literary form of the fable. For centuries, in a great variety of cultures, fables have been used to instruct the young in the ethical precepts of the culture. But fables do not have to be treated with heavy-handed didacticism, and their wisdom and simplicity, frequently presented in an amusing manner, appeal to even the very young in much the same way that folk tales appeal to them. The fables in this unit are two of the more simply structured tales credited to Aesop, the legendary Greek fable teller.

This unit on the fable seeks (1) to develop a further appreciation of the fable, an important part of the child's literary heritage; (2) to further the child's ability to recognize that human actions are frequently presented in literature by analogous animal actions; (3) to display the wise beast--foolish beast motif in animal fables; (4) to give the children a consciousness that certain stories display the same basic plot patterns; (5) to give young students further opportunities to make simple, successful analyses of stories; and (6) to help children to understand how a story may exemplify a concept, or "moral" lesson, through action.

This unit relates directly, of course, to the first and fourth grade units on Aesop's fables and to the third and fifth grade units on "literary" fables and fables from Oriental folk traditions. Insofar as fables usually treat of animals acting with human characteristics, the unit is related to other elementary units which study animals for different reasons: the "animal" stories, particularly the pseudo-fables of Kipling's Just So Stories in the first three grades; the first and second grade units on folk tales; the fourth grade unit on Charlotte's Web; and the third grade unit on Winnie-the-Pooh. As the study of a form which characteristically uses the oblique perspectives of satire, symbolism, and allegory, the study of the fable points to many other units concerned with other levels of meaning and with simple symbolism (for example, the fifth grade units on The Door in the Wall and on the fairy tale). In addition to coordinating with a great number of other elementary units in the investigation of literary forms, expressions, and meanings, this unit on the fable helps to form an important foundation for a number of more analytical secondary units: (a) units which take up the satiric use of the fable (ninth and twelfth grade units on satire); (b) units which take up more sophisticated Greek literature (seventh grade unit on the classical myth, ninth grade unit on the epic, and tenth grade unit on tragedy); and (c) units which take up techniques for attacking secondary levels of meaning (seventh grade units on the Making and Meaning of Stories). Insofar as stories of the unit express Greek moral idealism, they relate to the entire curriculum's consideration of literature as a vehicle for expressing the corruptions of the good life and for expressing imaginatively the essential moral and ethical precepts of our culture. To see how closely these simple fables correspond to the basic standards of moral behavior in Western civilization, compare the qualities affirmed in these fables with those qualities which go to form The Noble Man in Western Culture, a central eighth grade unit. The culmination of the elementary fable study is in the sixth grade unit on Kenneth Grahame's The Wind in the Willows, a humorous, satiric, allegorical representation by talking beasts of the good and the bad in modern society.

One cautionary note: The abstractions that the characters of fables personify are a little sophisticated for second graders. The unit does not suggest that one teach the moralistic value of the fable as such. The fable is rather taught to provide the children with the enjoyment of a good story and to enhance their literary background. Particularly for very young children, the experience with the fable should be a pleasant, enlightening experience. One would hope that through their own discussions they might see the meaning or the basis of the story apart from the teacher's stating, "This is the moral of the story."

BACKGROUND INFORMATION FOR THE TEACHER:

Genre

Fables had their origin in the talking-beast tales which developed as a part of the folk-lore of most primitive cultures. In some cultures these tales turned into legends and myths, as we can see in the case of the mythology of the American Indian. But when these tales come to be used for satiric and/or moralistic purposes, they became fables. Only among the peoples of Greece and India, however, was this latter metamorphosis widespread, so that most of the fables we know today derive either directly or indirectly from the beast tales of these two ancient cultures.

The fable in the traditional sense is a short narrative which uses animals or inanimate objects (but sometimes human beings) to personify abstractions of good and evil or wisdom and foolishness, in concrete dramatizations with simple plots to teach a moral lesson. Although there are similarities, the fable is different from both the proverb and the parable. The proverb tells no story. It has neither plot nor character, but is a succinct, usually only one sentence statement of some universal bit of wisdom. The parable is like the fable in that it tells a story, but its characters are human beings or things that are themselves, not personified. Whereas the fable deals with the ethics of human behavior, the parable treats of spiritual behavior, with the relationship of God to man.

The fable is intended to be simple, and the moral is intended to be obvious--indeed, it is usually stated explicitly at the end of the fable. The personifications of the fable illustrate qualities, and the actions of the characters provide examples of wise or foolish behavior, in ways that are intended to be understandable and memorable to simple minds. Although not written especially for children, fables are more deserving of the term "children's literature" than any other form of writing in existence prior to the 18th century.

This not to say that every piece of literature that we include under the genre "fable" should be utterly clear to every second grade child in all its ramifications. Fables are especially useful for satiric purposes, and the basic genre of fable has blossomed into extremely complex literary productions, to which these comments about the fable apply only insofar as those literary achievements are basically fables. Three notable cases in point within this curriculum are The Wind in the Willows, George Orwell's Animal Farm, and the fourth book of Swift's Gulliver's Travels, all extremely complex beneath their deceptive simplicity, behind their "masquerade" as fables. But even the apparently simple "folk fables" which we meet in this and other elementary units are frequently veiled about with satire, symbolism, and allegory. The teacher should understand clearly that in this introduction we are speaking of the basic, general characteristics of most things called "fables."

Author

There are three large bodies of fables generally known today. One is the series of fables that originated in the ancient culture of India; of these there are three collections, The Panchatantra, The Fables of Bidpai, and the Jataka Tales. These fables, treated specifically in a fifth grade unit, are the oldest groups, providing at least some of the material for the later Greek fables. Because of their association with the Buddha, they frequently are set about with religious as well as ethical significance.

The second great body of fables is French. To a French child, "fable" means "La Fontaine." The tales of Jean de La Fontaine, written in graceful verses, were based on the Latin versions of Aesop and the Fables of Bidpai.

But to an English speaking child, "fable" is nearly synonymous with "Aesop." Aesop, a deformed Greek slave said to have lived between 620 and 560 B.C., was thought to have used his fables to veil his political views. Indeed, legend says that he was murdered by political opponents who hurled him from a cliff. Whether Aesop actually lived or not, and whether or not he actually composed all or even part of the great body of fables attributed to him, the stories we know as "Aesop's Fables" have been passed through many hands to become a large and permanent part of the literary heritage of Western culture. (For a short but information-packed history of the development and history of the Aesop fables, see Joseph Jacobs' book, the core text for this unit.)

Structure

The structure of all fables is extremely simple, but one might classify fables by their plot patterns into two general groups. One group contains those fables with a single impersonal character involved in a single incident to express the moral lesson. Such a fable was "The Dog and the Shadow" in the first grade "fable" unit. Another is "The Fox and the Grapes": there is one character, the fox; he is involved in one incident, the attempt to get the grapes; the single moral--"sour grapes"--is well known.

The other group of fables classed by plot pattern is the wise beast--foolish beast fable. In this plot pattern, the foolish beast acts or speaks as if he were acting or speaking wisely; the foolish beast appears momentarily to get the better of the wise beast; the foolish beast defeats himself in his pride and cupidity; and the wise beast gains the reward of wisdom and virtue. This group of fables can be centered around a single incident, like "The Fox and the Crow," "The Tree and the Reed," "The Fox and the Cat," and literally hundreds of others. But sometimes these wise beast--foolish beast fables contain two more or less parallel incidents, like "The Lion and the Mouse." In this fable, first the Mouse is caught and then the Lion is caught. The difference in the two situations illustrates the wisdom of the Mouse and the foolishness of the lion in his pride.

The two fables for this unit, "The Hare and the Tortoise" and "The Ant and the Grasshopper," both follow the pattern of the second group of tales; the meaning in each arises directly from the contrast between a wise beast and a foolish beast. In both, the foolish beast at first appears to be the wiser, but he soon reveals his foolishness through his boasting or his thoughtlessness. His foolishness is then dramatized by the action of the story. "The Hare and the Tortoise" accomplishes its purpose with one incident; but "The Ant and the Grasshopper," like "The Town Mouse and the Country Mouse" and "The Lion and the Mouse," indicates two separate meetings at two separate times, with the second incident dramatizing the greater wisdom of the wise beast.

Theme

In a simple fable there is one theme and one only. Not only is it dramatized clearly in the story, but it is also usually stated explicitly at the end of the story. Frequently the form and the devices of the fable are used in the development of a more meaningful tale with a rather more complex thematic structure, as we shall see in the third grade fable unit. Because of the nature of the fable, it is easily adaptable to satiric purposes. The main point of the fable remains, in any case, the simple moral; and, especially for young children, it is not necessary or even desirable to pursue the "meaning" further.

Character

The characters of simple fables are flat--they have no family, no pasts, no inner selves. They are generally completely impersonal, as "cold" as the abstractions they represent. True, the children may at times be sympathetic with one of the characters; but if they are it is probably because of the nature of the animal and the situation rather than because of the characteristics of the animal expressed in the story. For instance, they may feel a certain sympathy for a character just because he is a weak, "gentle" animal in danger from a bigger, more ferocious animal. The children are likely to "like" a mouse when he meets with a lion, or a lamb when he meets with a wolf, etc. This is especially true when the animal the children have a natural kinship with is the "wise beast" in the story. A fable is intended to work that way, to make the listener "like" the wise or the virtuous character, not because he is a certain character but because he is wise or virtuous. For instance, most children would probably like "bunnies" better than "turtles" if they were asked to make a preference, but they invariably prefer the tortoise in "The Hare and the Tortoise" because of the wise beast--foolish beast motif.

Style

Since the characters in fables are symbols with little or no interest in the characters themselves, they are not described. We meet a "mouse," or a "lion," or a "fox"; we rarely meet a "small, timid mouse scurrying busily about his day's work," or a "kingly, ferocious lion roaring wildly as he patrols his jungle realm," or even the conventional "sly old fox." Just as the characters are not dressed out in elaborate descriptions, neither is the simple narrative language of the fable. The style is straight, simple, sparse. Figures of speech or sensory images rarely rear their beautiful heads in fables. A fable is a kind of literary sugar-coated moral pill, and the sugar-coating is exceedingly thing.

SUGGESTED PROCEDURES:

Literature Presentation

I. "The Hare and the Tortoise"

A. Without asking the children to recall the specific characteristics of fables, see if they can recall any previous experience with stories called "fables." Do not attempt to outline the characteristics of fables to the children at this point; it is most desirable that they gain an understanding of the fable form through dealing with the literature itself. Be sure the children understand what a "hare" is and what a "tortoise" is.

B. This fable, as all of Aesop's fables, is more exciting if it is told by the teacher or perhaps read aloud. It should be read through without stopping because it is short and tells its story well without the use of additional words. After the story is read, the teacher needs to listen to the reactions of the children, noting their remarks. She might ask them to retell the tale in their own words for comprehension.

C. Discussion

1. To bring out the motif of the story, the teacher might ask the group these questions:
    a. Which animal in the first part of the story thinks he is the smarter or knows more than the other?
    b. Which animal seemed to be winning the race in the middle of the story?
    c. Who won the race after all? Why did he win it? (This may help also to point to the story's meaning.)
    d. Which was the wiser animal? Which one was foolish?
2. Then to assist a further understanding of the fable's meaning, the following questions may be discussed:
    a. Which animal would you rather be? Why?
    b. What would these animals be like if they were people?

II. "The Ant and the Grasshopper"

A. The reading of this fable should probably not immediately follow the reading of "The Hare and the Tortoise." After the children have had time to consider and discuss the "The Hare and the Tortoise" and they have had time to recall fables from the first grade unit, see if they can remember some of the basic characteristics of fables. They might know, for example, that fables were written or told long, long ago and that they usually have a special meaning. They will probably remember only that fables are brief stories about animals, in which the animals themselves can talk.

Tell the children that the next story concerns two familiar insects, the ant and the grasshopper. Ask the children what they know about these two insects. They may be able to bring out the fact that the ant is thought of as a vigorous worker and the grasshopper is not. Perhaps some may note the difference in size and interests of these two insects. Ask the children which of these insects they would rather be. After they have decided, tell them you will read this fable to them and then let them see if they would still choose the same one.

B. Because of the brevity of this fable, it is desirable to read or tell the whole fable through. After the story has been read, ask the children for their comments. Perhaps you would wish some of the children to retell the story in their own words.

C. Discussion

1. Now ask the children if they still wish to be the insect they chose or if they wish to change their minds. To bring out the pattern and meaning of the story, questions similar to the following may be asked of the group:
    a. Have we read another story recently that might tell of a wise and foolish animal?
    b. Which insect thought he was very smart in the first part of this story? Why did he think he was smarter?
    c. Which insect says that he is getting ready for the winter in the middle part of the story? Is that a wise thing to do?
    d. Who had the best winter? This should tell us who the best thinker was in our story. Was he the wiser insect?
    e. What might have happened to the grasshopper? Do you think he was foolish after all?
    f. Now let's think about the fables that we know about. In each of the stories, which animal thought he was the

smarter at first? In each of our stories, which animal got the better of the other one?

2. Then to get at the meaning of the fable, the children should be able, through leading questions from the teacher, to analyze the story. Perhaps some of the following questions may be of assistance.
    a. What do you think this story might be trying to show us? This story can say something that is important for all of us and not just for ants and grasshoppers.
    b. Do you think it is wise to plan ahead or wait until the last mintue?

Composition Activities

I. The children might like to tell orally what some of the animals in these stories would be like if they were people. This exercise would be good practice in recognizing the dominant characteristics of the animals as dramatized by the tales.

II. Perhaps the children might like to finish the story of "The Ant and the Grasshopper" by telling what happened to the grasshopper that cold, hard winter. The teacher could place an illustration of this fable on the writing table with a caption under the picture to give the children added incentive. An accordion booklet illustrating the story sequence is useful.

III. The children would be able to write a story paralleling either of these two fables, perhaps substituting other animals for the ones in the stories (example: substitute a porcupine and a deer for the tortoise and the hare). The children could recognize the importance of choosing animals with characteristics that will represent analogous human characteristics. They might develop a group story or make a picture story with a sentence at the bottom of each picture.

IV. As an exercise in oral composition useful for illustrating the understanding of plot sequences, one child might retell the story while two or more others act it out in pantomime.

Language Explorations

I. Vocabulary

If the teacher reads the stories aloud as they are written in Jacobs' book, she will probably wish to discuss with the children the meaning of the following words:

boasting
challenge
contempt
toiling and moiling
distributing

II. Syntax

Ask the students if they can think of any reason that the following sentence reads:

"The Tortoise said quietly: 'I accept your challenge'" rather than:
"The Tortoise said: 'I accept your challenge.'"

or why the following sentence reads:

"The Hare darted almost out of sight at once, but soon stopped and, to show his contempt for the Tortoise, lay down to have a nap" rather than: "The Hare darted almost out of sight at once, but soon stopped and lay down to have a nap."

In both cases the sentence elements "added" in the story ("quietly" and "to show his contempt for the Tortoise") interrupt the simple progression of the sentence: subject, verb, object, etc. And each of these interrupters is remarkably revealing of character. It may not be safe to lead the children to the generalization that these "extra" elements always tell something about "what kind of person," but the teacher will probably not be mistaken in leading the children to the recogniztion of one device frequently used to reveal character.

III. The Tortoise uses both an imperative sentence and a question. Show the differences between the intonation and stress patterns of these sentences and the intonation and stress patterns of declarative sentences in the dialogue.

Extended Activities

I. The children may enjoy drawing and cutting out the characters for use in a flannelgram retelling of the stories.

II. Fables are particularly adaptable to dramatizations with stick or sack puppets since the scenery, plots, and characters are so easily discernible.

III. The teacher might present "There Sat a Little Ant," Singing and Rhyming (Boston: Ginn and Company, 1959). The pupils could make up their own songs about the characters of the fables they have heard. An interesting method is to take a well-known tune and make up new words for it. For example, with the tune of "Mary Had a Little Lamb," the children might make up something like this:

Once there was a foolish hare,
Foolish hare, foolish hare;
Once there was a foolish hare
And a pokey tortoise, too.
. . . and so on.

POETRY:

"The Ant and the Cricket" Golden Treasury of Poetry
(Children might enjoy hearing this version of the fable in verse. In addition to providing them with the enjoyment of the fable in poetry, the reading of the poem might help the children to realize that there may be any number of differing versions of the same fable.)

John Keats, "On the Grasshopper and the Cricket" Golden Treasury of Poetry
(If any of the children are interested in writing their own versions of the fable, or in writing stories about what happened to the grasshopper and the ant during the following winter, they might enjoy this version of the life of some insects in "the poetry of earth.")

Lewis Carroll, "The Crocodile" Golden Treasury of Poetry
(This tiny poem is in no way a fable, but the children might very quickly recognize a wise beast and some very foolish little ones.)

BIBLIOGRAPHY:

There are numerous fables in Aesop which follow the same structural pattern as these fables, built upon the wise beast--foolish beast motif. Reading and comparing some of these would develop in the child a stronger sense of the form.

"The Fox and the Crow"
"The Tree and the Reed"
"The Man and the Wood"
"The Fox and the Cat"
"The Wind and Sun"
"The Tortoise and the Ducks"

The teacher must be cautious in the use of fables, however, so that she does not over-saturate the children with them. If a number of fables were to be used with second graders, they should probably be presented at rather wide intervals over a relatively long period of time.

Unit 21: Other Lands and People:

CROW BOY

OTHER LANDS AND PEOPLE:
CROW BOY

CORE TEXT:

Taro Yashima, Crow Boy (New York: The Viking Press, 1955).

ALTERNATE TEXTS:

Taro Yashima, The Village Tree (New York: The Viking Press, 1953).

Pearl Buck, The Chinese Children Next Door (New York: The John Day Company, 1942).

Thomas Handforth, Mei Li (New York: Doubleday & Company, Inc., 1938).

GENERAL INTRODUCTION:

The story of Crow Boy is a particularly good story to use early in the series of units on other lands and people because it treats the characters so directly and unaffectedly, not as examples of Japanese children but just as children. The units on other lands and people in the elementary program seek to affirm the characteristics children everywhere have in common while they suggest something of the distinctive characteristics of other cultures. Crow Boy is the sympathetic story of a boy in isolation partly through his own shyness and partly through the unintentional, unthinking cruelty of his peer group. The simplicity of Taro Yashima's story and the universal appeal of his expressive illustrations dramatize effectively this situation familiar to school children of any country.

The objectives of this unit are (1) to introduce to the children a competently literary story of children of another land; (2) to illustrate the fact that children of other lands have problems and experiences similar to those of American children; (3) to help children create stories about life in other lands as they imagine it to be; and (4) to illustrate a story with an obvious thematic interpretation.

This unit, being one of the first on other lands and people, prepares for the other units in the series. Because of its close attention to realistic natural detail, the unit relates closely to other units that treat particularly of nature--all the nature myths; such units as The Blind Colt, Grade 3; Island of the Blue Dolphins, Grade 5; The Wind in the Willows, Grade 6; and especially to the first grade units on A Pair of Red Clogs and The Little Island. In his isolation from other children, Chibi achieves a very close kinship with nature, a relationship that the teacher can explore further in the tenth grade unit, Man's Picture of Nature. As a unit built upon the isolation motif, the unit on Crow Boy builds upon those earlier elementary units structured around the common fairy tale motif of the journey into and out of isolation. It reinforces the ability to deal with such common patterns, not only in spite of but because of the different way it treats the problem of isolation. The unit is one of the very first in the curriculum that deals seriously with the actual common emotional problems that people have, and as such it builds directly toward secondary units such as the tenth grade Sin and Loneliness.

BACKGROUND INFORMATION FOR THE TEACHER:

Author

This story is an especially good one for very young children in that children are most fascinated by the fairy-like islands of Japan. The author, Taro Yashima (real name--Iwamatsu Atsushi), was born in Japan and spent his childhood in Kyushu; but he has spent most of the last twenty-five years in the United States. He has trained long in both Japan and America as an artist, and has received special recognition for many of his illustrated stories. His wife, also an artist, has collaborated with him in the production of books. His books, mostly for children, exhibit a fondness for children and a sympathetic understanding of the problems of children. His intention in his books is to give children something to help them through the difficulties they must inevitably face.

Motif

The problem that Yashima attacks in Crow Boy is that of a youngster psychologically isolated from his schoolmates. The illustrations of the book indicate this psychological isolation by showing Chibi in physical isolation from his classmates, with broad empty spaces between Chibi and his peers even when he is pictured in the classroom. The story exhibits, however, a grand variation from the more ordinary motif of the hero leaving a secure home, going out into the "wild wood" to meet a monster, and returning to the secure home. What effects the variations is the point of view--most children's stories built upon the isolation pattern are told from the point of view of the hero. This story is told from the point of view of the other children, not of Chibi. Consequently, although Chibi may feel that he is leaving a secure home to venture alone into the "wild" and strange world of experience, it seems to the other children in the story that Chibi comes from a wild, strange isolated place into the ordinary, secure environment of the school.

The twist in this story is that what seems to be an ordinary situation actually becomes a "monster" for Chibi. He is small and terribly shy as he first ventures into the new and strange world of the school. He is misunderstood, and his shyness and strange behavior isolate him even further from his schoolmates. With the stark simplicity of the language and the pictures which dramatize his isolation from the group, one can easily catch his mood, first of terror, then of shyness, then of rebellion. To compensate for his isolation, he is driven to a quiet, close observation of the details around him and then to an intense observation of nature. Even within the spare simplicity of this small book, one can easily imagine the diligence and perseverance of the small boy, not in school where he has been rejected, but in his drive to discover every available realistic detail of the world he feels a kinship with. Driven to nature, the boy becomes even more isolated from his schoolmates until the kindly, understanding Mr. Isobe recognizes his talents and through public exhibition of his special qualities enables the boy to become accepted in his group.

Theme

There is probably more "fruit" in this story for the teacher than for the average student. Indeed, the teacher of this unit will probably not want to bear down too heavily on a direct application of the theme of this story in her classroom. If she introduces the story as "a book that is about a boy who is shy, too," she will simply hit where it hurts, and aggravate rather than heal wounds. But if the story is read simply, the shy one will hear and understand profoundly and the others who are not so shy will hear and realize that their own Chibi yearns for friendship.

The children will easily capture the "meaning" of the story--that everyone has his special talents and abilities and that even though he may appear to be different he yearns for the understanding, recognition, and acceptance that all children desire. The recognition in the story is abrupt and touching, when "Every one of us cried, thinking how much we had been wrong to Chibi all those long years." The ending of the story is completely satisfactory: Chibi has conquered his "monster" and escaped from isolation, and he too has learned something more of his responsibility to share his abilities with society in the process of growing up.

Style

The prose of the story is extremely simple, almost completely barren of descriptive detail and figurative language. Nearly all the description and color of the book is contained in the magnificent illustrations. Although the book is a highly emotional story about an essentially emotional problem, nearly all of the real "feeling" is contained in the illustrations. Notice especially how the pictures in the first part of the book dramatize the isolation of Chibi, and how he gradually becomes a "part" of the pictures at the end.

The cadence of the language is quite important, however. Before Chibi gains any measure of acceptance, the sentences "march" in simple and compound patterns. There is a starkness of language to parallel the stark loneliness of the boy. As soon as Mr. Isobe appears, the sentences begin to become more complex, there are more "relationships" established even in the language.

SUGGESTED PROCEDURES:

Literature Presentation

I. The teacher should understand the cadences of the story before she attempts to read it to the children. Since so much of the meaning of the story is transmitted by the pictures, it is almost essential that the teacher arrange the children so that they can all watch the pictures continually as the story is read.

II. As the children discuss the story after it has been read, the teacher should attempt to emphasize their recognition of plot and distinctive traits of the characters. She should probably not insist too much on discussion of the theme, although one of the objectives of the discussion is to exhibit to the children the fact that stories do often have "meaning" beyond the literal level. The children will be interested in the details of the pictures that show differences between Japanese and American life. Discussion topics might include the following.

1. Why didn't Chibi learn anything at school?
2. The story says that Chibi "was able not to see whatever he did not want to see." What does that mean? Are you ever able "not to see or hear" what you don't want to?
3. What did Chibi do on the playground when the other children were playing?
4. Why do you suppose Mr. Isobe was surprised to discover that Chibi knew about the wild grapes and wild potatoes and the flowers?
5. Why would Mr. Isobe put Chibi's handwriting up on the wall when no one could read it but Chibi?
6. Would you be surprised at a school program if someone imitated the voices of crows?
7. What did everyone think of when they heard Chibi imitating the happy crow and the crow in an old tree?
8. Do you think the children "had been wrong to Chibi all those long years"?

9. Do you think you would have gone to school every day if you had been Chibi?
10. What do you suppose made Chibi smile when people called him "Crow Boy"?

Composition Activities

I. Children may want to make up stories about what they think that Chibi does at home, for example, on a day that he does not have to go to school. They may want to make up stories about all that Chibi saw on the way to school or on the way home, or about what he might tell his brothers or sisters when he comes home from school.

II. Children may have heard of another land on television or the movies or from friends. They may want to write about another child in another land to show how they are like or unlike American children. These stories could be written down by the teacher (or students) and bound into a booklet.

III. The children may like to write stories about what Chibi noticed when he was "studying" the ceiling, or his desk top, or the rainy window, etc. Encourage them to write about how Chibi felt, or how they would feel, when he was looking out the window, or when he was listening to sounds on the playground, or when he was imitating the voices of crows for the people in the audience.

Language Explorations

I. Phonology

There is some alliteration in this story. Children might listen for words that start with the same sound as the teacher reads such phrases as:

a rice ball wrapped in a radish leaf. (r)

They might listen for the same sound within a word in another sentence read from the text.

II. Graphology

The children will undoubtedly be curious about Chibi's "writing" on page 22. (They may think that no one can read it but Chibi because it isn't written like their English writing). Explain to them the difference between the system of pictorial writing that the Japanese use and the system of phonetic symbols that we use to write English. A Japanese symbol is like a "picture"; there is a separate symbol for each word. English uses symbols that represents sounds; when you read you "add up" all the sounds of the letters to make a distinct sound. This sound then is the symbol of the thing it refers to. You might illustrate by using a book, drawing a picture of a book on the board, and writing the word "book" on the board. The book itself is the thing you are talking about, the sound of the word "book" is a symbol of the book, the picture of the book on the board is one way of "writing" down what you are talking about (pictorial representation, the Japanese way of writing), and the letters "book" that we write down are symbols of the sound we make to symbolize the book itself. Because of this basic difference, we can represent nearly everything with 26 letters, or "characters" in our alphabet, whereas the Japanese language contains thousands of different characters, because it must have a distinctly different one for each idea or each thing.

III. Syntax

Take short sentences from the book, such as "Our new teacher was Mr. Isobe." Put each word on a large card so that it can be seen from any place in the room. Give six children one card each and have them stand in line to form a sentence. The children could then move around, exchanging positions to see what other sentences they could form with the same words and to see combinations of words that would not make sense. Differences in meaning should be noted which result when the word order is changed.

Extended Activities

I. The children could draw or paint what they think Chibi saw on the way to or home from school. These pictures might serve as illustrations if they have written stories about these things.

II. The children might enjoy the song by Nettie Ryle, called "The Japanese Parasol."
Sheet music--Irving Wolfe and Margaret Fulleton, Together We Sing (Chicago: Follette Publishing Co., 1952), p. 11.
Record--Record No. 201 B, Album 2, Follette Educational Records, Follette Publishing Company, Chicago, Illinois.

POETRY:

Ivy O. Eastwick, "Dark Danny" Time for Poetry
(A poem about another boy who knows the things of nature very well.)

SINGING

by

Robert Louis Stevenson

Of speckled eggs the birdie sings
And nests among the trees;
The sailor sings of ropes and things
In ships upon the seas.

The children sing in far Japan,
The children sing in Spain,
The organ with the organ man
Is singing in the rain.

(Perhaps some of the same perceptiveness that "Crow Boy" possessed is revealed in this poem from _A Child's Garden of Verses_.)

Unit 22: Historical Fiction:

CAROLINE AND HER KETTLE NAMED MAUD

HISTORICAL FICTION:
CAROLINE AND HER KETTLE NAMED MAUD

CORE TEXT:

Miriam E. Mason, Caroline and Her Kettle Named Maud (New York: The Macmillan Company, 1951).

ALTERNATE TEXTS:

Miriam E. Mason, Susannah, the Pioneer Cow (New York: The Macmillan Company, 1951). This pioneer story could easily be substituted for the core text, and the activities suggested for this unit could be adapted.

Elizabeth Coatsworth, The Sod House (New York: The Macmillan Company, 1954). This story takes place over a hundred years ago when both the North and the South were wanting Kansas. A German immigrant family become true pioneers as they face the hardships and struggles in their new home.

GENERAL INTRODUCTION:

The selection for this unit, Caroline and Her Kettle Named Maud, presents the story of a young girl, Caroline, who moves with her family from an established community to become one of the first families in the new community of Pigeon Roost, Michigan. They travel by train, by steamboat, and by wagon to their new farm, sold at a low price because the former owner was afraid of the wolves. The story centers about Caroline's wish to get a gun for her birthday; but she gets instead a kettle which she names Maud ("mighty in battle"). She is not a tomboy in every respect; she prefers not to wear bonnets, and she wants a gun just like her seventeen uncles have, but in other respects Caroline is quite as feminine as most little girls. The problem of the story thus outlined, the reader waits for the resolution of Caroline's envy of her uncles, the eventual acceptance of being a kettle-toter rather than a gun-toter. In her own words the problem is symbolically presented: "But I would not wish to hold a rose in my hand . . . I would rather have a gun." Caroline's problem is presented within the context of the historical novel, a form which adds to the universality of the theme.

The objectives of this unit are (1) to show the students what it was like to pioneer in a new community; (2) more particularly to show what a wilderness life was for a young girl; (3) to present the universal theme of the adjustment of the young girl to girlhood without heavy-handed didacticism; and (4) to give the children a pleasurable acquaintance with historical fiction.

This unit is closely related to the other units in the curriculum on historical fiction. The elementary units on The Courage of Sarah Noble, Little House on the Prairie, and Children of the Covered Wagon, as well as Willa (a "biography" unit), deal with quite similar themes and settings. In connection with the pioneer theme the Grade 8 unit, The Heritage of the Frontier would be of interest, and with the general theme of Caroline's "non-gun" kettle, the Grade 10 unit, Sin and Loneliness. In connection with the genre, the Grade 8 unit, The Historical Novel Hero: Johnny Tremain and Tale of Two Cities should offer further suggestions for analysis and presentation.

BACKGROUND INFORMATION FOR THE TEACHER:

Author

Miriam Mason's early life was spent on a farm in Indiana; it was a simple, close-to-the-soil kind of life. She enjoyed telling stories to her five sisters and brother, and always intended to write stories when she grew up. Since the farm was somewhat isolated, the children were forced to provide their own entertainment. They were continually reading, writing and performing plays in their little theater in the woods.

Genre

While historical fiction is thoroughly established today as a respectable literary form (through the writings of Robert Graves, Thomas B. Costain, Kenneth Roberts, etc.), there is some danger when it is used as a teaching tool in schools. The primary end of historical fiction must be to entertain. The author who writes to show how life was in medieval France or Renaissance Italy before giving thought to amusing his reader is treading on dangerous ground. It is important to point out this distinction since we will go on to distinguish historical fiction as a kind of fiction that seeks to reconstruct the life and thought of some age or period of time other than our own. All of the usual components of the novel--the setting, the plot, the characterization--are set in the past, though the author has the choice of inventing just as much or as little as he wants. Real personages, actual events and places are frequently introduced into the historical novel along with the fictional variables.

It is just this historical background, rather than the fictional aspect, which imposes certain limitations on the novelist, which establishes his excellence. The story must be historically accurate and authentic in enough details so that what is fictional is believable and digestible. If the author does his job well, the reader will feel that he is reliving the past, that the people and places are as real to him as contemporary people and places. It is vital that the author capture the spirit of the age, a feeling for the time he is writing about. If the author captures this quality of his past, he has some more freedom to alter particulars. Sir Walter Scott brought together people and events which were not contemporary, but by then he had already captured his reader, so no matter.

One criterion which is relevant to any kind of fiction might be overlooked by a writer of historical fiction: the presentation of some central topical theme around which the work revolves. Sometimes an author, in his zeal to recapture the physical past, might overlook this quality, with the result that his novel would be lacking in interest.

There is one final distinction, which is a relative one. A novel may be written as a historical work, or it may become historical. The author may choose his subject from the past, or he may choose it from the present--in which case time will make it past. _Ivanhoe_ illustrates the former case, while _The Grapes of Wrath_, _The Caine Mutiny_, and _For Whom the Bell Tolls_ illustrate the latter, were the author and his subject are contemporary. There comes a time when the works of the latter case are indistinguishable from those consciously written with the historical past. _Caroline and Her Kettle Named Maud_ is clearly constructed in an historical place and time, but pictures a little girl who would fit any time or place.

Character

Places and events in the historical novel may differ considerably from those of the contemporary scene, but the least likely area for any radical differences is in the characterization. A little girl in 1960 and a little girl in 1840 will behave pretty much alike. Only when the customs of two societies are drastically different might people seem to behave differently, but that is not an historical difference. In the historical novel directed at children the characterization is almost always one that would fit a contemporary child. The hero figure is usually a boy or girl who might be involved in some historically important event or who might simply go through some experience which is personally significant. Thus Caroline's capture of the wolf represents for her the establishment of her own personality and her own physical self. No longer need she be envious of her seventeen uncles, no longer does she wish for a gun in place of her kettle.

Structure

On the surface the book is structured quite simply: Caroline and her family move to a new home, and one important incident of her life there is related. There is quite a bit more, however, to the story. The story is unified in two ways: (1) the journey from physical security and emotional insecurity at grandfather's home to the less sure Michigan wilderness where Caroline is less secure physically, but where she becomes reconciled and even pleased with being a girl; and (2) the gun-vs.-kettle motif which runs through the book. The first of these unifying factors is somewhat paradoxical, since the emotional stability is achieved where the greatest physical danger lies. Yet even back home in the East, Caroline's life had repeated physical trials: the Old Witch made life miserable for her. But the same Old Witch at the end of the book, in Michigan, is Caroline's close friend. And Caroline shows fear only with the Old Witch in the beginning of the story and not when face-to-face with the wolf at the end. The second unifying device is more obvious. Caroline wants the gun, gets the kettle instead, uses the kettle more and more, and finally it saves her life. At the end Caroline gets two guns but rejects them before the picture-taking: this ironic touch marks the final resolution of her earlier self-rejection, her refusal to be content as a non-heroic little girl.

Theme

Caroline and Her Kettle Named Maud is the story of Caroline and her kettle and not that of the Gray family pioneering in Michigan. Except for the incidents with the wolverine and the wolf trap at the end, the book is no record of trial against nature. The struggle is in the self, in Caroline. And from this concern the book derives its intensity.

Style

Miriam Mason's style is uncomplicated and very readable. The story is foremost to the author, the style is functional and direct, though not without some figurative language. The historical accuracy does not come much into question in this story. Besides the steamboat ride on the Great Lakes and the presence of wolverines and wolves in Michigan, there is not a great deal to establish the historical perspective. There is the pioneering in the wilderness, but that is definitely in the background since we are most concerned with Caroline. The students should get some feeling for the "pre-appliance" life, though.

SUGGESTED PROCEDURES:

Literature Presentation

I. Before the teacher begins to read the story for this unit, she might tell the children that this story is about a little girl who lived in Michigan (locate on a map) years ago when there were few homes in the wilderness. The children should be alert to discover what kind of story would be about a "kettle named Maud."

II. This book is divided into five sections, each containing two or three chapters. Probably no more than one section should be read in one day. This should be sufficient to maintain the children's interest and will allow time for discussion following each day's reading.

III. Discussion

A. Part I. The Girl with Seventeen Uncles

1. Through discussion, determine how many things have been learned about Caroline in this first part.
2. Is "Firecracker" a good name for the colt? Why?
3. What does Caroline have besides seventeen uncles? (Seventeen freckles)
4. Caroline thought four-leaf clovers were magic. Do you know of any other superstitions about things that bring good luck? (Lucky pennies, horseshoes, wishing on a star, etc.)
5. How do you suppose Caroline felt after losing her grandmother's sunbonnet? (Worried, embarrassed, disappointed)

B. Part II. Disappointments

1. Have you ever been disappointed as Caroline was, yet tried to hide your disappointment?
2. Do you remember how surprised Caroline was to learn from the preacher that grown-ups didn't always get what they wanted either. What had the preacher always wanted? (A birthday cake)
3. Does "Pigeon Roost" seem like a good name for the new little settlement? Why?
4. Do you think "Maud" was a good name for the kettle? ("Maud" means "mighty in battle," which at this point in the story has no particular significance. This same question is asked at the conclusion of Part IV. Children can then compare their reactions with these earlier ones.)
5. What would you have named the kettle?

C. Part III. Battles and Kettles

1. What other story are you reminded of when the wolverine tried to come down the chimney? ("The Three Little Pigs")
2. Caroline's mother tells her that a kettle is a woman's best

friend. How many different things have kettles been used for so far in the story? (Making tea, feeding the little black lamb, carrying fire to the preacher, making soap, hominy, apple butter, lard, heating water for washing, and making maple sugar and syrup.)

D. Part IV. The Kettle Named Maud

1. How is Caroline trying to earn money for a gun?
2. Have you ever earned money for something you wanted very much?
3. Was the kettle well-named? (Yes, it had proven to be mighty in battle.)
4. What was the wolf's "sunbonnet"? (Maud)
5. How do you suppose Caroline felt when she found herself face to face with the wolf? Was Old Witch frightened?

E. Part V. The Picture for Grandfather Gray

1. Do you think grandfather will like Caroline's picture? (Her picture is very lady-like and will be most appropriate to hang alongside those of her beautiful ancestors.)
2. How many "friends" did Caroline include in her picture? (Cow, kettle, lamb)

Composition Activities

I. The following activity should help children see how character, as well as action, may be built up through the use of dialogue.

A. Ask the students to identify, if they can, the speakers of short passages in the book, for example:

1. Caroline's wishes for herself (page 7).
2. Grandfather's description of the Old Witch (page 32).
3. Preacher's wishes for a birthday dinner (page 42).
4. Uncle John's remarks about being able to shoot wolves (page 89).
5. Caroline's mother's speech about Caroline's costume for picture-taking (page 129).

B. Discuss the passages with the children to see if they can determine any particular expressions in the passages that might indicate who the speaker is or what kind of person he is.

C. Let the children take turns pretending to be Caroline telling the story of the kettle to her grandchildren. Have them try to make their "language" as much like what they would expect

Caroline's to be as they can.

II. To show that sequence is essential to the well-written paragraph or story, have the children write a summary of this story in about four or so sentences. After they have written their sentences, have them cut them apart and exchange them with someone. This student will paste them on a sheet of paper in the proper order and pass them back to the original writer to see if they are in the correct sequence. An activity of this type can lead the children to an awareness of the importance of sequence in relating a story or experience. Especially if this is the first experience children have had with either summaries or plot sequences, this activity is easier and more manageable when students work in committees.

Language Explorations

I. Vocabulary

Ask the children to see if they can discover the meanings of the following words from the core text:

parlor
calico
menagerie

plush
straw tick
tuck (in sewing)

II. Diction

Discuss with the children expressions like "ran like the wind," "greedy as a pig," and "flat as a pancake." Ask children to think of other examples (their own compositions may provide excellent ones). Discuss with them expressions taken from the core text to see if they can recognize the likenesses and differences in types of comparisons, utilizing figurative language with and without "like" or "as." Two good examples from the text characterize fire as "like great yellow birds" and a lamb as "a small black pillow."

III. Form Classes

The following exercise serves a two-fold purpose: (1) it helps children to gain an understanding of sentence structure as they see that certain kinds of words are needed to fill certain blanks; and (2) it serves as a model of the format used in letter writing. The children may choose from the list of words those which best fill the blanks.

Pigeon Roost, Michigan
July 5, 1836

Dear Grandfather,

I'm so happy you gave me the copper (kettle) for my birthday. I think it is the (nicest) present a girl ever had.

Yesterday a (fierce) wolf came into our yard. He (came) closer and closer to me. Old Witch mooed and (stamped) her foot on the ground. We were cornered between the barn and the (house).

The wolf (sniffed) at me hungrily. I (threw) the kettled filled with milk over his head. Milk (poured) down all over his face. He looked very (silly). He (clawed) the ground because he could not see. Now, I'm glad you (gave) me the kettle instead of a (gun).

Your granddaughter,
Caroline

house
gun
kettle
silly
nicest
fierce
sniffed
clawed
stamped
came
threw
poured

Extended Activities

As a follow-up art activity, children might enjoy drawing pictures of things we have today that were not in existence in Caroline's day. Page six of the book mentions some of these.

POETRY:

Rachel Field, "My Inside Self"
(This charming poem imaginatively presents the thoughts of a little girl who contrasts her "clumsy" real self with her dainty fairy-like "inside self." Freckle-faced Caroline also has two quite different selves. Indeed, much of the story centers in Caroline's effort to find the "self" that other people expected to find in a little girl.)

Rachel Field, "Whistles" *Time for Poetry*
(Part of the journey to Caroline's new home is made by steamboat. Old Witch, the cow, doesn't think much of the trip and shows her disapproval by making a sound that exactly matches that of the steamboat's whistle.)

BIBLIOGRAPHY:

Robert Willis, *Molly's Hannibal* (Chicago: Follett Publishing

Company, 1957).
Molly Flynn is the only girl driver on the Erie Canal in the 1870's. Hannibal, the mule who pulls the boat, is her friend.

Mary M. Worthylake, Moolack: Young Salmon Fisherman (Chicago: Melmont Publishers, Inc., 1963).
Moolack, a young Tsimshian Indian boy, catches the first salmon of the season, which means he gets to take part in the annual salmon ceremony. It also means he is no longer a mere boy: he is one of the fishermen. The story centers in what is now British Columbia and southeastern Alaska.